May, 1956

Music Clubs

MAGAZINE

VOL. XXXV NO. 5

Benjamin Franklin and His Armonica—

A Famous Organist Plays the First Instrument Invented by an American

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Music as a Profession—

Opportunities in the Field Are Outlined by a Noted Educator Who Also Offers Sage Advice to Would-Be Musicians

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Teaching the Gifted Child—

An Interview with an Instructor Who Has Been Successful along These Lines

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OUR COVER PICTURE

TWO members of the India Centenary Orchestra, which accompanies the unique choir, described as *Musical Ambassadors from India* (see article on page 6, this issue). Picture, as is the one on page 6, is courtesy of Methodist Prints.

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CONTENTS FOR MAY, 1956

FRONTISPIECE
A Noteworthy Regional Conference ... 2

CRUSADE FOR STRINGS
Vera Wardner Dougan ... 3

THE STORY OF BENJAMIN FRANKLIN AND THE ARMONICA
E. Power Biggs ... 4

MUSICAL AMBASSADORS FROM INDIA ... 6

MEZZANINE ... 7

MUSIC AS A PROFESSION
Howard Hanson ... 8

IN A BATH OF ORCHESTRAL SOUND ... 9

TEACHING THE GIFTED CHILD
Janet K. Nelson ... 10

KEEPING YOUNG WITH MUSIC
Elizabeth Neuburg ... 12

THE ACCORDION JOINS THE PARTY
Cliff Scholl ... 14

THE MIGHTY MINK MAKES MUSIC ... 15

IN THE FEDERATION SPOTLIGHT ... 16

FROM THE REVIEWING STAND
Naomi Reynolds, Sigmund Spaeth, Gertrude Friedberg ... 18

SALUTING THE CENTRAL REGION ... 23

THE FIRST NORTHEASTERN REGIONAL CONFERENCE ... 28

NEWS OF OUR SPECIAL MEMBERS
Clara Tatley ... 29

HINTS ON PLAYING A CHURCH ORGAN
Everett Jay Hilty ... 30

JUNIOR HIGHLIGHTS
Virginia Castoe Combs ... 32

NEWS OF OUR LIVELY STUDENT DIVISION
Virginia Pardee ... 34

THE LATEST FROM THE MUSIC PUBLISHERS
Martha Galt ... 35

OPERA ARTS GIVES ITS FIRST PRESENTATIONS ... 38

PLANS FOR THE CHICAGO BOARD MEETING ... 39

A NEW FEDERATION WEEK-END AT THE PENINSULA MUSIC FESTIVAL ... 44

TREASURER'S CHART ... 44

A NOTEWORTHY REGIONAL CONFERENCE

ONE of the most impressive features of the recent Northeastern Regional Conference held in Boston was the spirit of goodwill, friendliness and enthusiasm which prevailed throughout. This spirit is admirably portrayed in the faces of five of the women whose presence was an important factor in its success. Seated, left to right, are Mrs. Ronald Arthur Dougan, National President; Dr. Mabel Parkes Friswell, Massachusetts State President and General Chairman of the Conference, and Mrs. C. Arthur Bullock, National Vice President. Standing (left) is Mrs. Frank H. Freeto, National Treasurer, and (right) Mrs. S. Merritt Farnum, Northeastern Regional Vice President.

CRUSADE FOR STRINGS

At our Conventions, we have often heard speakers voice the suggestion that the Federation "do something" about the scarcity of string players in this country, giving the impression that if we tackled the problem it would be solved at once. They are usually surprised when we tell them what the Federation has been trying to do about strings for many years and through several administrations. That the situation is still grave is a matter of deep concern to us all.

The masterful Plan-of-Work written by Dr. Thor Johnson, Chairman of Symphony Orchestras, has given us a fresh approach to the subject and has stimulated a new desire to launch a real crusade for strings. We are calling on each club and individual member to achieve something definite in this field, at the community level. Our organization's impact on the musical life of the nation *is* tremendous and effective, when its power is energetically released. Here is a challenging opportunity for a concerted and sustained drive to be made for a noble cause.

Music education should acquaint our young people with serious music, beginning at the earliest levels. Some of the greatest and most satisfying is chamber and symphonic music. A former Chamber Music Chairman said, "The 'band,' whose activities only rarely include serious music, has almost completely absorbed the interest of our younsters. While obviously its unpretentiousness as to spiritual effort and its semi-military character have great appeal to the young student, there does exist, nevertheless, *a conditioned minority* who could easily be won for the more serious efforts of participation in the practice of great music."

Dr. Johnson suggests two solutions: 1. Encourage school boards and administrative officials to establish first-class elementary string programs in the public and parochial schools. 2. Create a demand for private teaching of stringed instruments. Without these two basic conditions the United States cannot expect to find sufficient replacements for the inevitable vacancies in its many orchestras.

Therefore, we will give Awards of Merit and Rating Sheet credit to clubs and individuals who advance this campaign by presenting string programs, federating string groups, establishing orchestras or string ensembles, assisting in bringing about string courses in schools, giving string scholarships, awards, or instruments, creating a demand for private string instruction, or in any other comprehensive way promoting the study and playing of stringed instruments. Dr. Lena Milam, Chairman of Chamber Music, will handle the crusade.

A Director of a School of Music in one of our universities, delighted with the String Crusade idea, writes, "If all clubs in the country would bring pressure to bear upon local school officials, I feel sure such a grass roots movement would do wonders toward the establishment of string programs. This is exactly what happened in the case of the band movement which to a certain extent has pushed the high school string orchestra out of the picture. The reason we have so many bands is because school patrons demanded them. *We would have orchestras if school patrons would demand orchestras. I think it is as simple as that.*"

We can do whatever we want to do. Let's see this through!

Vera Wardner Dougan

President

E. Power Biggs finds it more difficult than he had thought to blow a piece of glass at the Corning plant for the modern armonica.

THE DISTINGUISHED ORGANIST REVIVES AN INSTRUMENT THAT IS NEARLY SEVEN CENTURIES OLD.

The Story of Benjamin Franklin and the Armonica

By E. POWER BIGGS

HAVE you ever played a tune by touching the edge of a series of glasses with a dampened finger, causing each glass to vibrate to a musical note? Of course you have. So did two great world figures whose anniversaries we celebrate this year: Benjamin Franklin, born in Boston in 1705, and Wolfgang Amadeus Mozart, born in Salzburg in 1756. Both enjoyed playing musical glasses and both made new developments in the "glass armonica," as they called the new instrument which Franklin developed.

The general principles of the glass harmonica were already centuries old when Franklin lived. The earliest musical use of "wine cups struck with a stick" is noted among the Chinese in an encyclopedia of 1300 A.D. In 18th century England, variants of the musical glasses were used by the composer Gluck and at various concerts in fashionable London. The instrument at this time consisted of individual bowls set before the player, on which he could play but one note—or with great difficulty, two notes at a time.

In the early 1760's while in London as an agent for the State of Pennsylvania, Benjamin Franklin became interested in the musical glasses made by the Englishman Puckeridge, and produced perhaps the first musical instrument to be invented by an American. With the basic premise that a glass bowl would give out a "singing" tone when a moistened finger was rubbed around the rim, Franklin made a compact instrument upon which a musician could play as many notes as he had fingers.

The simple idea of rotating the glasses was, of course, Benjamin Franklin's invention and contribution. This radical improvement transformed the instrument. Franklin lined up the glass bowls on a horizontal spindle, each glass inside one slightly larger, yet not touching. He rotated the spindle by means of a foot pedal, governing the motion by a heavy fly wheel. The bowls were blown in different sizes, and each ground to produce the exact note.

In a famous letter to the astronomer and physicist Giovanni Batista Beccaria, Franklin related how he was charmed by the tones of the glasses. Franklin told Beccaria that he had named the instrument "armonica" in honor of the musical Italian language.

"This instrument is played upon," continues Franklin "by sitting before the middle of the set of glasses as before the keys of a harpsichord, turning them with the foot, and wetting them now and then with a sponge and clean water. Both hands are used, by which means different parts are played together.

"The advantages of this instrument are that its tones are incomparably sweet beyond those of any other; that they may be swelled and softened at pleasure by stronger or weaker pressure of the finger, and continued to any length; and that the instrument, being once well tuned, never again wants tuning." Thus at the hands of Franklin, the glasses acquired rotation, and became far more useful musically.

Meanwhile, this instrument, invented in its main feature by an American, had also become known in America. *The Pennsylvania Gazette* notes a concert in Philadelphia by a Mr. Forage, on December 27th, 1764.

> "In which will be introduced the famous Armonica or Musical Glasses, so much admired for the great Sweetness and Delicacy of its tone. Tickets at 7s, 6d. each."

Shortly thereafter the Glasses were played in Williamsburg, an occasion recorded by George Washington in a diary entry of April, 1765: "By my Exps. to hear the Armonica, 3, 9."

And during these years Franklin's invention had undergone further improvement. Franklin put the glasses on the spindle, and shortly thereafter several inventors tried to devise a keyboard. The idea was a natural one, and occurred to many minds. In America the idea occurred independently to Francis Hopkinson. Thomas Jefferson was so pleased with the scheme that he said its success would be "the greatest present which has been made to the musical world this century, not excepting the piano-forte." Franklin was also much interested in the idea of a keyboard.

In the emphasis which has been placed on Franklin as an inventor, a writer and a statesman, little has been written about his keen interest in music. At an early age he heard good music and plenty of it in Boston. Of a visit to the Moravians in Bethlehem, in 1757, he notes in his Autobiography that he was at their church

> "where I was entertained with good musik, the organ being accompanied with violins, hautboys, flutes, clarinets, etc."

His tastes in music were definitely his own, and on the merits of certain music he was outspoken. He preferred melody unadorned by many embellishments, and wrote of his particular fondness for Scotch airs, which, he adds "will probably live forever—if they escape being stifled in modern affected ornament." He appears to have played the violin, harp, and guitar with fair proficiency, and perhaps the violoncello. When abroad, Franklin attended concerts, and even heard George Frederic Handel in an organ recital.

Franklin's String Quartet, discovered only recently, displays an amusing combination of musical skill, practical sense and humor. Tongue in cheek, he claims that stringed instruments are easy to play—provided the complication of fingering the notes is removed from the problem of bowing the strings. So the three violins are tuned to different groups of notes, and off the Quartet sets on a composition played just on the open strings. Ingenuity was Franklin's middle name.

But the picture of Benjamin Franklin playing, no doubt, a Scotch Air on his armonica is one that sums up his musical life and chief affection. An early Irish musical dictionary relates how, on his return to America, Franklin assembled his "armonica" in the attic of his Philadelphia home. Commencing this late at night, after the household had retired, he started to draw forth its "angelick strains." Floating down from above, these sounds were so heavenly that his wife awakened with the conviction that she had died and gone to heaven, and was listening to the music of the angels.

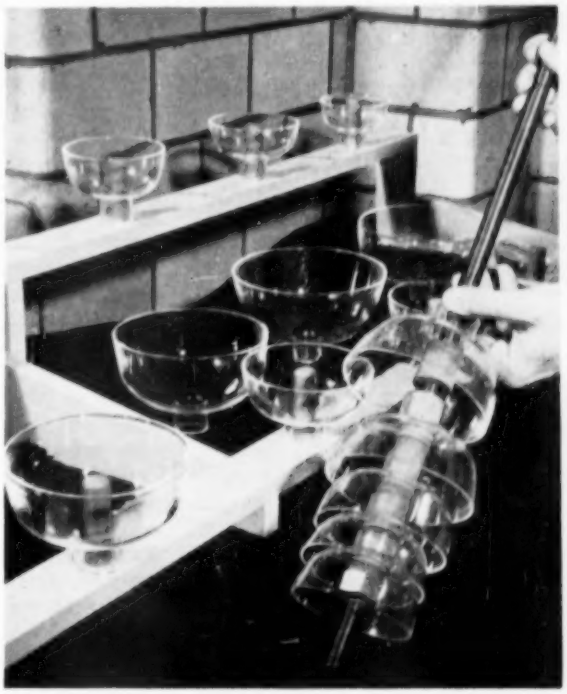
After Benjamin Franklin had returned to America, it appears certain that in the 1780's someone in Europe evolved a successful keyboard and playing mechanism. For the blind girl, Marianne Kirchgessner, the most famous of the armonica virtuosi, inspired Mozart *in the last year of his life* to compose for her one of his most perfect and delightful works—the Quintet for Glass Harmonica, with Flute, Oboe, Viola and Cello (K 617.). Mozart himself, probably playing the viola, performed this piece in Vienna with Miss Kirchgessner. The composer also wrote a solo Adagio (K 356.) and left incomplete sketches of another composition for the instrument. With Mozart's "heavenly" music (as Einstein has since called it), Marianne Kirchgessner barnstormed through Europe. Since Franklin died in 1790 he had no occasion to hear Mozart's compositions for the instrument he had invented.

With Miss Kirchgessner and Mozart's music, the armonica appeared to reach its peak of popularity. Beethoven was to write a fragment for the instrument, in the opera *Leonora Prohaska;* J. G. Naumann composed a set of Sonatas, and works by Martini, Jommelli, Galuppi and Rollig are listed, but the gathering thunders of 19th century romanticism gradually blotted out interest in the soft and subtle sounds of the glasses. Having interested the inventive mind of Franklin and inspired the musical genius of Mozart, the Glasses dropped out of fashion. But not before they prompted this parting thought in an issue of *Table Talk* for 1834:

> "Some men are like musical glasses; to produce their finest tones, you must keep them wet."

There is little record of actual performance on the armonica since the London Exhibition of 1862.

(*Continued on page 22*)



A close-up of the crystal bowls on the spindle which together constitute the modern armonica.

Indian dancing girls with the India Centenary Orchestra performing for television.

Musical Ambassadors from India

It all started because the Federation has an alert president. Watching a television program in Beliot, Wisconsin, one early morning, she had an idea and forthwith sent word: "Track down that Indian Choir. It might make a story." Straightway we sent out our scouts and discovered that the Indian Centenary Choir was that night in Waterbury, Connecticut, and that it would indeed make a story.

The Choir consists of 18 musical ambassadors from India—both men and women—who have come here to give concerts and to celebrate the 100th anniversary of Methodist work in India. The singers, who double as instrumentalists in their own orchestra, will tour the entire country for six months. They sing in three Indian languages, Hindustani, Bengali and Telegu. Their repertoire includes folk songs from several Indian provinces, as well as authentic Christian music of India—the "bhajans," hymns taken from Indian villages and developed in Christian schools. In addition to songs, the choir presents several Indian folk dances: a Bombay fisherwoman's dance celebrating the harvest from the sea; a tambourine dance of gypsies near the Afghanistan border, and the "Bharata Natayam," the dance of South India and the most important of all Indian classical dances.

How beautiful they look in their Indian garb, whether walking along our American streets, staying at American motels, or at their concerts! The women all wear vari-colored saris, the men fitted coats and tight Jodhpur-like trousers. Their leader is the Rev. Victor Sherring, a native of Mathura, India, who studied music and theology in this country, then returned to India to teach and to organize the Choir. Dr. Sherring reports that snow was a new experience for all the members of the group. So were automobiles, super-highways, television and chewing gum. But they have taken them in their stride.

It is almost a different world from which they come—certainly a different civilization. The imagination reels at the difference. Dirt roads, no electricity, no plumbing; cooking usually with a metal brazier, on the floor; this is the condition in most of the Indian towns and villages. Everyone eats highly seasoned curries, and one can understand the reaction of the Choir members to American food. "Sometimes we don't even know what we are eating. Some of the boiled food does not appeal to our seasoned taste," commented Dr. Sherring. "But hamburgers, hot dogs, meat

loaves, steaks and ice cream are our favorites. We go for them!"

"What strikes us most is your luxurious living," he continued. "The cars! Stacks of them, with no place to park!" And the greatest thrill for the group, he admitted, was "speeding along the super highways in our bus at 60 miles an hour!"

The Choir has brought with it some unique Indian instruments on which members play. These include the Ghungrutarang, which are tuned dancing bells, played by striking with the fingers; and the Julta Rung, a set of china bowls struck with a wooden mallet. The Jal-Tarang is a group of china bowls filled with water, tuned by increasing or decreasing the amount of water in each. The Tabla-Tarang is a set of 12 drums, each tuned to a note in the scale. The Dil-Ruba is a cello-like instrument, made of teak wood, which has 26 strings and is played with a bow. It has 26 strings; however, the melody is played on only one string and the others vibrate sympathetically.

If the Choir comes to your town—and it will perform in 33 cities this spring, with another tour planned for the fall—go to hear it, and get an insight into another civilization.

Mezzanine

By A MUSIC LOVER

We just love to go to the concerts here in our town because we have good seats. Aren't we the luckiest people you ever heard of to sit right in front of four of the wittiest creatures in the world? I just wish they would come to the concerts earlier so I could enjoy more of their conversation, but though things are often dull around eight-fifteen and eight-twenty, we have to make do as best we can at that time. We play games, like guessing which of the ladies near us has brought her little flashlight and how many times she will need to wink it on to keep her place through the four movements of the *Eroica;* or which of the brooding young men in the front row of the loges will decide under the influence of Debussy that he cannot *stand* it any more to wonder why Cynthia spoke so coldly on the telephone at dinner-time, and will rush out to call her from the lobby. These things aren't very interesting to do, but we make book, and time passes.

Then the lights go down, the concert-master gives the pitch, silence grows over the audience. Mr. Ormandy appears, we all applaud, for we are very, very loyal to Mr. Ormandy in our city (we may well be, for he is the only conductor we can all identify and pronounce and sometimes he gives us *Dixie* for an encore, if we just clap and clap and refuse to go home).

So now the concert begins and it is getting interesting in our concert hall and that makes it worth-while for these perfectly thrilling people that sit behind us to join us. There are four of them, two men and two women, and they know each other so well that sometimes just for the hell of it they like to sit with each other's wives. It lends spice to the occasion, (of course they're not in earnest, they are really two very devoted married couples), so in the aisle they do a little joking and maybe a little arm-grabbing. They giggle, too, in the most infectious way, and then make a couple of false starts into their row, but really it's no time at all until they have threshed the whole thing out and are ready to sit down.

We are directly in front of them so we could go right on playing games, if we wanted to bet on how many high-balls each had had and whether they used scotch, rye or bourbon. The ladies go in for Shalimar and it's wonderful what a heady combination that makes with high-balls. It's great. You'd think you'd been to the club yourself. I mean the illusion is just so perfect.

Well, they have been out in the cold, so at first they think they will keep their coats on, and they confer and decide they will for just a little while. But one of the men has glasses and they are steaming up. He says he will have to wipe them and he can't get his handkerchief with his coat on, so he asks if he shouldn't take his coat off; but his wife has a little hanky right in her bag, which she will lend him in just a moment, if she can ever get her gloves off. And then we realize that she is wearing the cleverest bracelets. They must come from India. She has about 20 of them and they jingle and jangle and are so merry and quaint. While she is taking off her gloves and opening the bag and passing the hanky to her husband they are giving a little symphony of their own.

That's about all that happens right away, so we turn our attention to the music. Since Mr. Ormandy is playing something we know well, we realize at once that the first movement is about half over. By now our friends are warming up, so it is time to take off the coats after all. So they help each other out of their coats, and believe it or not, just at the end of the movement, they are quiet for a moment. In the pause, naturally, it wouldn't be polite just to sit there waiting for the allegro to start, so they all lean out and begin exchanging anecdotes. They are right in the middle of these when the music interrupts them, so they better finish, and they do; and I declare, the anecdotes are so interesting and told so vividly that it would do

(*Continued on page* 31)

The Author

Music as a Profession

By HOWARD HANSON

Director Eastman School of Music of the University of Rochester, and Chairman of the Federation's Committee on Student Vocational Guidance.

What opportunities does the musical profession of today offer the talented young musician? The young student of music with aspirations toward the profession cannot be blamed for being somewhat puzzled. He observes, on the one hand, the tremendous growth in the importance of music in education, in the public schools, the colleges and the universities. He observes, also, the equally tremendous growth of interest in music in American life.

On the other hand, he reads gloomy comments on the effect of electronic developments upon "live" music, together with dire prophesies that, with technological development, all music may eventually become "mechanized." (Such prophesies are, of course, nonsense although the problems of the mechanization of music are very real.) At the same time, he may be discouraged by reading such articles as the interview with Jan Peerce, which appeared recently in the *Saturday Evening Post* warning of the pitfalls in the career of a singer.

From my own observation, which has extended over a period of 40 years in the profession, I would say without hesitation that never before in my experience has there been a time when the music profession offered so many opportunities for effective and satisfying service. Never before has the art been so well integrated in the life of the whole community and never before have the services of the musician been more rewarding spiritually, and even materially.

But the pattern in which music serves the community has changed radically. The pattern of 50 years ago was characterized by the concert artist, travelling fro meity to city, spreading culture on one-night stands—glamorous, exotic, but perhaps not too effective. There was also the glamor of our one or two professional opera houses, and our 10 or 12 major orchestras. The rest was pretty much barren desert save for the private music teachers scattered through the country and earning a fairly precarious living by long hours of teaching. Their work was probably in its end result more important than that of the exotic concert-artist, but it had little element of glamor.

Today the picture is very different. The portrait of music as an exotic flower blooming in the desert has been replaced by one perhaps somewhat less glamorous but infinitely more effective, music as an integral part of the life of the community and the nation.

This does not mean to imply that an end has come to the more glamorous career of the concert artist. Far from it! The old adage of "plenty of room at the top" is as true in music as in any other profession. It is perhaps even more true where the American musician is concerned, for in the past very few of the top posts in America—for example as conductors of symphony orchestras—were entrusted to Americans. Today, in contrast, an increasing number of talented young Americans are taking over the batons of our major orchestras. Even in the field of opera, which has been for the most part in this country a "foreign" art, American singers have been making steady progress. They will make even greater progress as the English language is allowed to be considered a respectable singing language.

In composition, the American composer is for the

first time competing on an equal basis with his foreign colleagues. It is no longer a mark of artistic disgrace to be a native-born composer. And, thanks to the American Society of Composers, Authors and Publishers, the rights of the composer are being protected so that today a number of "serious" composers are actually able to support themselves through the income from their symphonic works—an impossibility 50 or even 25 years ago.

The most important contribution of the next decade, however, will, I believe, be in the field of education. There will always be plenty of room for the occasional genius in composition, conducting, concert performance and opera. But the great field for service to the art will be in the public schools, the colleges and the universities of the United States, where music is becoming increasingly important.

Nor is this any narrow field of service, for these college or university communities are already developing community symphony orchestras and opera houses or "work-shops" at such a rate of progress both quantitatively and qualitatively that they may eventually take over the function of "professional" concert activities.

Again, contrast the position of the organist and choir-director of today with his colleague of 50 years ago. Today, music in the majority of our large churches, cathedrals and synagogues is of primary importance. Choral activities which spring from, and center around, the church are frequently of major artistic significance.

Then again, the horizon for the music student has widened over the years. Music in radio, television, whether at the performing, engineering or administrative levels, calls for skilled musicians. Music in relation to publication and recording, music in industry—these are all young, growing and expanding fields which will call for constantly increasing numbers of qualified musicians.

My advice to the young student would be:

1) Don't be a "single goal" person; that is, if life will be a total loss to you unless you "make the Metropolitan or Carnegie Hall," you are gambling heavily with your own future happiness.

2) If you have ambitions, for example, as a conductor, set your sights on a major orchestra, but if you don't get there, be assured that you can do a wonderful and happy job with the Tuscarora Community Symphony.

3) Train in *depth* as well as in *breadth*. If you are a violinist, for example, develop your technique in solo, chamber music and orchestral literature, but also study conducting, theory, history as deeply and as thoroughly as possible.

4) Learn as much as you can about peripheral or tangent fields. This knowledge may prove very useful.

5) Study as much as possible in breadth as well as in depth.

6) Last, but most important, enter the music profession only if this is your greatest interest. If it is your greatest interest, do not neglect or thwart it, for if you are at heart a musician you will not be happy away from your art.

"In a Bath of Orchestral Sound"

EVERY opera conductor and every one who has sung in an opera knows that a major problem is to synchronize the singers on the stage with the orchestra. In the old days, before we got the idea that singers must also be actors, opera stars planted themselves firmly in front of the stage for an aria, and kept their eyes fixed on the conductor. But new opera techniques require that the singing actors be convincingly dramatic, and move freely about the stage; this in spite of the fact that the singers don't always hear the orchestra clearly, particularly when the orchestra plays softly.

Boris Goldovsky, director of the New England Opera Theatre, offered an ingenious solution to this problem, as one of the speakers at the Central Opera Service Conference in New York in March. He demonstrated a simple apparatus which makes it possible for the singers to hear the orchestra clearly on the stage. One microphone is placed in the center of the orchestra pit, and several loud speakers are hidden at the back of the stage, so that the orchestral sound can be heard there. The audience cannot hear the amplified sound, since it is completely masked by the real music from the orchestra pit. The singers can move freely around the stage and need not watch the conductor because, says Mr. Goldovsky, "they are sitting in a bath of orchestral sound."

Mr. Goldovsky made a dramatic demonstration to show how a back stage chorus can function without any visual help, provided that they can hear

(*Continued on page 38*)

Mrs. Richard Thompson and Boris Goldovsky, president and director of the New England Opera Theatre pictured at the Central Opera Service Conference in New York.

Teaching the Gifted Child

A SUCCESSFUL TEACHER DISCUSSES THE CARE AND FEEDING OF UNUSUAL TALENT

By JANET K. NELSON

ACT I. "George, come quick, I think the baby's Musical!" Proud father George rushes to the nursery. The baby is cooing and smiling as his mother moves his arms in time to *Polly Wolly Doodle*.

Act II. (Ten years later.) Father speaks: "Young man, you haven't done your practicing."

Act III. (Eight years later.) Baby, now six feet tall, is lying under a 1944 convertible. His voice is heard saying: "I used to take music lessons, but I don't any more."

Such, alas, is a frequent way of life.

But when there arrives among us a baby who really has musical gifts, what must we do for him? How much talent *is* talent? Obviously we aren't going to find another infant Mozart. There are only about a hundred first class concert pianists in the world today, so it's almost certain we aren't going to nurture one of these. But a smaller talent also is worthy of "special handling."

Let us say that a musically gifted child is one who can plan to earn his living by music, either by teaching or by performing. A few such children crop up all the time in every community. They deserve expert teaching from the very beginning. They deserve special consideration as personalities.

Choosing a teacher for the gifted child is of utmost importance. In all cities there are music teachers, but only a few will have acquired the reputation of being unusually successful with their pupils. In time these successful teachers refuse "ordinary" students and accept only those whom they believe to have unusual gifts. These teachers are exacting, of both pupils and parents. They get results.

One such teacher is Florence Richardson Robertson, of the medium sized city of Richmond, Virginia. Mrs. Robertson is quick to aver that there are other excellent teachers in Richmond, but she was generous enough to share her opinions and state her teaching philosophy, based on many years of experience with superior pupils.

Mrs. Robertson feels that all musically gifted children share certain characteristics. They are intelligent. They have musical perception above normal—"They may play better than you taught them," she says, and agrees that these occasions are genuinely thrilling. They are willing to work hard (they need to be!) and they have many talents.

These many talents may be a source of difficulty, for the child must be protected from spreading himself too thin, from "learning too much." The nurture of musical talent requires most of his time. So the school drama club, the Girl Scouts, the church choir, all must be sacrificed. It is still harder for the popular child. But not all the gifted children are immensely popular. Their gifts set them apart.

Parents have responsibilities too. They are called on to realize that their child may never be a member of "the gang" and to accept it. They must value the child's unusualness, rather than long for conformity. Since the child must give so much time to music, rather than to developing other abilities or to relaxing in social situations, parents can assist greatly in teaching him or her to share his skill graciously, to perform when asked, simply and modestly; also to be pleasant when not asked.

"Gifted children are often found in artistic, harum-scarum families," said Mrs. Robertson. "But it takes more than talent to be a musician. When I have a choice, I prefer to teach a talented child who has a quiet, stable mother. Such a mother keeps the household running smoothly and schedules the necessarily long hours of practice and sees to it that calm reigns."

"What else do you choose if you can?"

"Intelligence, of course. And almost all children with high musical ability are intelligent. They are good in their school work and precocious in some line of mental endeavor. In the rare cases where that is not true, I think you find, to compensate, an unusually high degree of physical skill, wonderful coordination.

"Self-confidence is another characteristic of talented children. They may even have too much. Then we have to help them to become less brash, and more popular! The few who lack self-confidence are helped by their musical studies, because we respect and admire their ability.

"The ideal talented pupil has a cooperative mother, as I said. The mother sets up a practice schedule and plans for the child to have uninterrupted sessions at the piano, free from the telephone, from answering the door, from younger children. Preferably the piano should be in a room somewhat apart and the room should have a door, and the door should stay shut! I think that if the family respects the practice period it helps very much to have the child respect it.

"Musically gifted children are usually outside the pack, but I wouldn't say that's a fault. Perhaps they need help in being less so, perhaps they should be respect-

ed for being different. But special ability sets them apart, and they just cannot give time to afternoons at the drugstore if they have many hours of practice each day or if they are preparing a recital."

"Oh, then you believe in recitals?"

"Yes, indeed, I think that they are very important. The children must be carefully trained in their public performances. There must be no showing off. Music is bigger than any performer; and we want the children to learn early, and learn thoroughly, that the performer is in a way an instrument, and that the audience should be aware of the music, not the performer. The recital provides incentive too. And best of all, public playing trains in control."

"Do most parents cooperate about recitals?"

"Naturally it would be a hard-hearted parent who wouldn't be pleased to hear little Susie do well in public. But good teachers just don't accept pupils whose parents want their children to learn a lot of flashy pieces to show off to the relatives. Unless the parents are in agreement with our standards and ideals for the children, we would prefer not to take them as pupils. We've all heard of teachers who are plagued by having the parents try to choose the pieces and criticize those assigned.

"Some teachers spend most of their time just keeping the children eager and at work. But gifted pupils are so interested in music that we have no problem there. We can get right down to hard work. It's our function to train their taste and discipline their minds."

"When you speak of disciplining the mind, just what do you mean?"

"First of all, we try to prevent the formation of bad habits. For example, if wrong fingering is employed even once, that mistake will return to haunt you in public performance. The fingering must be correct the first time and every time. The same is true of good tone, of time, phrasing and rhythm. Sometimes good teachers acquire talented pupils who have already started piano with Miss Etta around the corner, and who have sloppy playing habits. It takes several years to overcome that. I do wish the parents of gifted musical children would investigate before they expose a fine talent to just anybody, just anybody who lives near and takes pupils. A wrong start does so much harm.

"So does starting at the wrong time," she continued. "I like to take the children when they are old enough to work, rather than regard music as all fun. And I like them to be young enough so that they are already playing beautiful music and don't want to give it up when adolescent social distractions become so inviting. Say 'nine,' I like to start at about nine.

"Of course, by the time he's nine the musical child has been playing by ear. But now he must be taught to practice and memorize. He should never feel that he is playing a piece. He is practicing, he is memorizing, he is studying music."

"How do you present a new piece of music?"

"Oh, I play several things and let the child select which one he would like to study. I discuss what it says and how it is built. Then, if I am smart, I choose the most difficult passage it contains and teach that first. The child memorizes it at the lesson and goes home to practice it. After he has the most difficult passage in hand, I assign the next most difficult. Then, when we take up the composition as a whole, it seems easy, and there is an emotional satisfaction in coming to the hard parts, rather than unhappiness and discouragement.

"I like to teach the left hand first, because it contains the harmony and makes you think how the piece is built. But every note should be played in a certain way, for a certain reason, which is *understood by the child*: to accent the beat or to phrase or to produce an emotional effect. That is what we mean by discipline. He must understand that art is discipline. The mind wills what the finger does; the ear hears the result."

Florence Richardson Robertson, a teacher of gifted children.

Mrs. Robertson started her own musical training very young. She was born in China, where her parents were missionaries, and her mother, a highly successful teacher, gave her her first lessons. Her formal training was obtained at Converse College in Spartanburg, South Carolina, at its well known School of Music. But it is easy to see that she considers that life began when she came to Richmond to study under John Powell, famous Virginia composer and musician. "He taught me everything I know. He is a very firm and strict teacher. It is so important to continue to study; especially is it necessary for teachers. They need to be on the receiving end sometimes. Teachers should play, too; they should prepare and give recitals."

"Do you like your pupils to go to concerts?"

"Concerts are a great incentive, so are phonograph records; so is ensemble playing at home. What a lucky youngster it is whose parents will play and will produce a family ensemble! It is especially good when the father joins in. Most children expect their mothers to do things like that but when Daddy does it, busy, important, outside-world

(*Continued on page* 31)

Keeping Young with Music

By ELIZABETH NEUBURG

For some years, Mrs. R. . . . . L. . . . . , a former trained nurse, now in her seventies, had been unable to carry on her profession. She had enough money to live on, but she was used to being busy and now it seemed odd to live alone, with nothing to do all day but go to market, eat what you have marketed, and regard your own four walls. There was the weekly Wednesday night visit to her cousins; otherwise for Mrs. R . . . . . L . . . . . , one day was like the others and all were dull and uneventful.

One night, a friend took Mrs. R. L. along to a neighborhood music school, where she heard a little concert by men and women in her own age group. This was a surprise; here were old people who were happily occupied, with music. After some shy hesitation, Mrs. R. L. was encouraged to start taking piano lessons. It was 50 years since she had touched the instrument. But once she started to play—simple little folk tunes—time stopped for Mrs. R. L. So did boredom. She came each day to the music school and used its facilities for practicing. She made friends with fellow-practicers. She discovered Bach and Scarlatti. She learned the deep personal satisfaction that comes from playing a musical instrument.

Today, over 14,000,000 people in our nation are, like Mrs. R. L., 65 years of age and over: they constitute about 8½ percent of our total population. In the next 20 years, statisticians tell us, they will constitute 16 percent of the population.

Yet they comprise a much larger fraction in terms of the concern which we, as good citizens, feel for their welfare. One aspect of this concern lies in providing satisfying uses for their time, and music is bearing no small part of the program. The majority of these people still enjoys good health and is capable of much productive work. As long as medical science is prolonging our lives, we should also prolong the capacity to enjoy them.

"People who stay young despite their years, do so because of an active interest that provides satisfaction through participation," Dr. William C. Menninger, the noted psychiatrist said, emphasizing the importance of recreation for older persons.

Today, more than ever before, settlement houses are broadening their programs to include a Day Center Movement for the Aged, which gives instruction in music. Golden Age clubs are spreading rapidly all over the country. Already there are hundreds of them open to oldsters irrespective of race, color or creed. Lectures and discussion groups are being provided as well as music appreciation groups, orchestras, choruses and instruction in instruments. Most important of all, these clubs stimulate and promote the pleasure of their musical members through reviving talents and creative abilities of older people or by teaching them new skills.

The Manhattan Singing Seniors in New York, 32 men and women ranging from 62 to 89 years, constitute a prime example of the happiness that comes through the ability to make music together. In addition to the pleasure derived from their singing meetings, they enjoy concerts for their friends and neighbors. They have made appearances at homes for the aged, for women's clubs and on radio programs, and were recently featured on television on Arlene Francis' *Home Show*. They have also on more than one occasion provided music in church services. Prompted by their success since their inception in 1954, a new group, the Brooklyn Singing Seniors has been organized

The Manhattan Singing Seniors, one of the glee clubs formed by the Musicians Emergency Fund of New York City, which furnishes diversion to music-minded people between the ages of 60 and 89. It has made appearances at women's clubs and on leading radio and television programs.

and additional groups are now under way.

Glee clubs of this character (in which the average age is over 70) have been formed by the Musicians Emergency Fund in conjunction with the Federation of Protestant Welfare Agencies as a new aspect of MEF's pioneer work in geriatrics. In addition to maintaining the choruses, the Musicians Emergency Fund conducts music appreciation courses at some of the Federation homes, and has formed a choir of 16 voices at St. Luke's Home in Manhattan for the express purpose of presenting music for chapel services and holiday functions.

Older persons are being encouraged through music appreciation groups all over the country, to remember and compare music from the many lands of their origin. The music of the dance, folk music, and the music of the great classic masters bring people together with strong common interests. Attending concerts in groups also promotes social ties.

Recalling through song the experiences of earlier years is a regular part of the Day Center music programs. For example, during the Christmas and Chanukah period, both carols and Hebrew songs are sung by mixed groups. American history is recalled through the rich heritage of American folk songs. Those with greater skill and proficiency perform solos at these celebrations. All of the musical activity is focused specifically toward helping the individual express himself and his talents. A real pride in accomplishment is shared by the old people through their joint activity. Individually it contributes to the development of the person's status, to a feeling of worth. A strong and happy identification with the community results when the various orchestral and choral groups entertain at homes for the aged, hospitals, and nursing homes. They thus see the culmination of all the efforts which have gone into the individual music lessons which they have been taking at the Day Centers.

An interested observer might note the happy facial expression and the force with which a member of the rhythm band strikes the cymbals during a rehearsal. For even this rather primitive musical activity promotes the release of inner tenseness and aggressions, and has a positive value from a physical standpoint.

A former circus clown was forced by physical disability to discontinue his strenuous work. For years he had wanted to play the violin. During slow periods between work assignments he had even attempted to teach himself. At a Day Center, he was asked to join a violin class and later an orchestral group, where he regained prestige in the eyes of his fellow players, at the same time developing his talents and his self esteem.

When the widow of a successful musician joined the choral group and was encouraged to sing an occasional solo, she was able to prove her own ability—eclipsed for so many years by her husband's accomplishments.

As to the instrument recommended for older people, there is no single one preferred. The one which the individual wants to play is the best one for him. A 95-year-old woman studies the saxophone, while a 78-year-old man learns to play the flute and a woman of 70 is mastering the violin. A famous woman doctor, now in her sixties, is learning to play the accordion. For those who are undecided, the classic guitar meets many needs. It is not too hard to learn and is extraordinarily adaptable to all types of music, ranging from popular to the classics.

To the frequently asked question "Can people over 60 still actively participate in ensembles?" New York City's "Over Sixty" Orchestra of the Sirovich Day Center, in the crowded lower east side tenement district, provides a final and affirmative answer. Each member of this unique group is at least 60 years old, and the average age of the players is 70. This growing orchestra now boasts over 20 members, representing eight different nationalities. It is conducted by Horace Lo Piano, an ex-professional player of the Cleveland and Pittsburgh symphonies. The oldest member of the group, who plays the tambourine and cymbals, is 77 years old.

The varied backgrounds of the orchestra members lend vitality to the project. One member used to play the vaudeville circuit as a clarinetist; another was a piano tuner; another had many years before played in an Italian Army band; still another had been a prominent member of the Metropolitan Opera Company. Tancreti de Santis, aged 62, hadn't played the violin for 14 years, but he found his fingers were still nimble after a bit of practice. Sevrineo Hernandez, aged 64, thought he had put down his clarinet for good, back in 1944. Now, he is playing a Mozart Clarinet Concerto. Now in later years, the music and the lives of these people are being meaningfully restored.

Relying over the past four years on donations of instruments which have been readily supplied, these enthusiastic music-makers find many outlets for their energies. In addition to the "Over Sixty" Orchestra, the Sirovich Day Center has expanded its music activities to offer music appreciation discussion groups, a glee club and a Hawaiian ukelele, guitar, and mandolin orchestra.

This "Over Sixty" Orchestra performs frequently at many of the city's charitable institutions, giving successful concerts, often for hospitals, day centers and radio programs. In 1952 they performed an ambitious Summer Music Festival program, presenting works by Brahms, Bizet and Verdi. The long and resounding applause they received at the concert's close left no doubt as to the orchestra's complete acceptance by the audience. The value of such an orchestra: a significant means by which older people grow younger in spirit, health, and mental attitudes, has been tested, and proved more than worthwhile.

The Accordion Joins the Party

By CLIFF SCHOLL

Adviser on Accordion Music for the Federation's Junior Festivals

It was wartime, in Paris. A distinguished looking man stood in the doorway of our U.S.O. headquarters office, and I greeted him, "Hi! Your face looks familiar." He smiled back, "Is it? Well, my name is Jascha Heifetz." I caught my breath and grinned to hide my embarrassment at my familiarity. What could the world-famous violinist want with me? It turned out that our meeting point was the accordion. He had studied the instrument, and wanted to share some of his observations about it.

My work with the U.S.O. in Paris revealed that many other distinguished folks also played the accordion. At the opening of our U.S.O. headquarters, formerly a magnificent French chateau, I was introduced to a charming lady, the Princess Polignac, whose residence was in Rheims, France (noted for its famed Cathedral and the fact that it is in the centre of the champagne industry.) The Princess, it developed, was an ardent amateur accordionist, and at her request I gave her a concentrated series of lessons in my spare time whenever I returned to Paris. The present Pope, the Duke of Windsor, former President Truman, Jimmy Stewart, the motion picture star and many other famous personalities do their share of "accordionizin'."

I had arrived in Paris three days after its liberation, with five other accordionists (one of whom was Myron Floren, whose talents can now be seen and heard on the Lawrence Welk Show every Saturday night. Lawrence Welk is also an accordionist.) Our wartime function was to provide the musical background for six U.S.O. variety shows. Since we, the accordionists, were the sole accompanying musicians, now was the time to prove the true worth of our instrument. Throughout the Pacific and European war theatres, the mobile, self sufficient accordion was to be found singing its joyful song for ears eager to hear familiar sounds from home.

The author pictured with Marlene Dietrich, for whom he served as accompanist during a World War II tour of the bases in France and Germany.

I had the good fortune to become Marlene Dietrich's accompanist for a tour of the war bases of France and Germany.

The accordion, "Squeeze Box" or "Tenement House Piano," as it is often called, with affection, is an instrument of the people, the masses. In Scandinavian countries a dance is not complete unless two accordionists make the hall ring with the music of the "Hambo." In my U.S.O. travels through Belgium and France, I discovered that it was a rare orchestra which did not feature the accordion. At the time of the Battle of the Bulge I was in Liege, Belgium. My first act upon arriving was to inform the Sergeant in charge of the mess that I would be happy to provide some music for his civilian help, as well as for the service men. After they had completed their chores they gathered in a circle for the accordion concert. This was repeated every night of my ten-week stay there. When we were sent to Venice to play for the troops, I was able to borrow an accordion one night from a teen-age boy out in a gondola on the Grand Canal. I think the gondoliers were quite surprised to hear some American music sounding along with the languid Italian serenades they were used to.

The accordion family is a large one, dominated by the piano-accordion, whose treble keyboard is exactly the same as that of the piano. The concertinas and Irish accordions are familiar to all in this country; but the chromatic accordion, which preceded the piano-accordion, is still the favorite in the Old World. The basic difference between the two instruments is in the treble keyboard. Our piano-accordion has 41 keys, with 120 bases. Although there are many variations in size and

(*Continued on page 33*)

Four men display representatives of the De Haan mink breeding stock. The animals, left to right, are: a sapphire-colored mink; a silver blue; a white, and a pastel animal. Active, restless, they are looking for breakfast by attempting to nibble at the men's fingers.

The Mighty Mink Makes Music

MANY clubs use unusual methods to raise money for their scholarships and other musical enterprises, but an I for Ingenuity is hereby awarded to Mr. and Mrs. A. B. DeHaan of Sioux City, Iowa.

Mr. DeHaan for a long time had wanted the Sioux City Symphony to have an adequate music center for its concerts. In January of this year, he and his wife presented to the Sioux City Symphony Foundation their mink farm, the income from which will help finance construction of a fine music center building. Income from this mink farm, recognized as one of the finest in the country, is estimated for the next 25 years to total one million dollars—the amount needed to construct a suitable music hall in Sioux City.

The new support of the Symphony Foundation has pens for more than 8,000 minks. The breeding stock consists of 1500 females and 300 males, all especially bred for their fur-bearing qualities as well as for their fur color. Sapphire, silver blue, pastel and pure white are among the shadings which are being produced. The mink are bred once a year—and between April 25 and May 20, the farm becomes a gigantic maternity ward. Minks are born in litters of anywhere from one to 12, with an average of four. As they grow they are fed four times daily, with horsemeat, beef trimmings, fish and cereals. Mr. DeHaan's mink farm is now in its 26th year.

Trustees from the Symphony Foundation hope that income from the mink farm, plus other contributions, will make it possible to commence construction on a music center within the next 10 years. So if mink on the DeHaan farm retains its current glamorous standing in the fashion world, Sioux City will have a fine music center which generations to come will enjoy and appreciate.

Our newly married Life Member, Margaret Truman Daniel.

IN THE FEDERATION SPOTLIGHT

The Federation Extends Felicitations to a Newly Married Life Member, Welcomes to Membership Three Grand-daughters of a Famous Opera Star, Salutes a Musician-Author, and Reports on a Young Artist's Debut Recital

FEDERATION BRIDE

ONE of the Federation's favorite Life Members recently got married, and the whole nation took interest in the event. The Federation, too, felt personal pride when one of its own, Margaret Truman, soprano, a Life Member, originally from Missouri, via Washington, now of New York, recently became Mrs. E. Clifton Daniel, Jr.

Be a Republican, Democrat or un-reconstructed Mugwump, you can't help liking Margaret Truman. Here's a girl who left White House society to carve a musical career for herself. Here's a serious musician who has never lost her youthful zest, and a celebrity who has never forgotten her early Federation friends.

Even as a child in Independence, Mo., Margaret was interested in music and the theatre and used to build miniature Elizabethan theatres as a hobby. When for her 8th Christmas her parents gave her a baby grand piano, her first ambition was to become a concert pianist. Although her plans changed as a beautiful voice developed, she has continued to play the piano well. She sang in the choir of the Trinity Episcopal Church of Independence from the time she was 12 years old, and began serious vocal study in 1940, with the concert field as her goal. Eventually this brought her to New York, where she studied first with Helen Traubel, later with Miss Traubel's own coach, Conrad Bos. In 1947 she went on her first national concert tour; also made her first broadcast with the Detroit Symphony.

During the 1950-51 season, Margaret first revealed her talent at comedy on NBC's The *Big Show* and subsequently performed on many music and comedy programs. Last fall she left the concert field temporarily to become hostess of NBC's *Weekday*.

In the spring, she cut down on her radio commitments, and early in March announced her engagement to E. Clifton Daniel, Jr., a boy from the small tobacco hamlet of Zebulon, N. C., who has become one of the distinguished writers on foreign affairs for the *New York Times*. A handsome and brilliant foreign correspondent, Margaret Truman's husband fits the joke in newspaper circles about the butler who tells his master: "There are three reporters at the door and a gentleman from the *New York Times*." Daniel has asserted that he will not stand in the way of his wife's continuing career. Mrs. Daniel has said that she is going to put home first. Meanwhile the Federation wishes them both a lifetime of happiness.

If you'd like to see Margaret when she joined the Federation, hunt back to our *Magazine* issue of June 1950, in which she is photographed with Mrs. H. Lewis Hess and Mrs. Tyrie Newbill of Kansas City.

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LOUISE HOMER'S GRANDCHILDREN

A newly federated group—the Fryer Sisters String Trio, of Rye, New York, induces some musical nostalgia. Think back to the most glamorous era of the Metropolitan Opera—when Enrico Caruso was at his greatest, when Toscanini was on the conductor's podium. Who was one of its most beloved contraltos? Right. It was Louise Homer, who created at the Met the title role of Gluck's *Orpheus*, under the direction of Toscanini; who sang Amneris with Caruso, and who, for 19 consecutive seasons was the choice for leading contralto roles at the Opera House.

Louise Homer was married to a distinguished American composer, Sidney Homer—and here's

"His road should lead to grand opera," critics said of Miles Nekolny's debut.

one case where musical heredity is clear. Their daughter, Katharine, a fine professional pianist and teacher, married Douglas Fryer, a professor at New York University and a good amateur violinist. They had five daughters—all of them musicians.

The three oldest girls, Judy, aged 20, who plays viola; Barbara, 18, a cellist; and Anne, 16, a violinist, have been making a name for themselves as a trio of great talent. On March 9th of this year, they gave real pleasure performing on a Federation Chamber Music Hour on Station WNYC. Last year they won a Gold Medal Award of the National Music League and played in the winners' concert at Town Hall. They have also played on the Violin Teachers Guild Young Artist Series and for many Westchester County events.

Dr. Fryer teases his pianist wife by saying that she created string players so that she could have chamber music at home—and she does! It never occurred to Judy to study the violin—she started right in with viola—and Barbara gravitated naturally to the cello. They all had their first lessons from their father, later studied at the Juilliard School and the Manhattan School of Music. Some years ago, when their father was assigned to a post in Beirut, Lebanon, the girls went along and organized an orchestra—the first that city had ever had.

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PIANO KEYS CAREER

It's good news that our own Julia Smith's book on Aaron Copland, which we reviewed in the March issue, is marching ahead, both from the sales and the prestige angles. The reviews have been glowing. One critic termed it "a genuine contribution to the literature on American music."

Besides writing excellent books, Julia Smith is an active performing pianist and prolific composer. She studied composition on a scholarship with Rubin Goldmark, who had taught both Gershwin and Aaron Copland. However, she admits that she had never heard of Copland until after Goldmark's death. But in 1933 she heard the first New York performance of Copland's ballet "*Billy the Kid*." She herself hails from the southwest where the

Julia Smith's book on Aaron Copland promises to become a best seller.

cowboy music of *Billy* had its roots. She was moved by the real American quality of this music. "This is the genuine article," she decided. "This is for me." And through the years, Copland's mu-

(*Continued on page* 27)

The Fryer Sisters' String Trio: left to right, Judy, violist, Anne, violinist and Barbara, cellist.

Mrs. Naomi Reynolds
Audio-Visual Education Chairman

From the Reviewing Stand

FILM REVIEWS BY SIGMUND SPAETH AND NAOMI REYNOLDS

BOOK REVIEWS BY GERTRUDE FRIEDBERG; RECORD REVIEWS BY SIGMUND SPAETH

RADIO AND TELEVISION NEWS BY NAOMI REYNOLDS

MOTION PICTURE REVIEWS

By SIGMUND SPAETH

While Hollywood still hesitates to put grand opera on the screen (or at best only in small doses), several complete works of this type have recently been filmed abroad and are now competing for the attention of American music lovers and movie fans. By a perhaps deliberate coincidence, two different versions of the classic Don Juan story are at present on view, both naturally using Mozart's immortal music.

One of them is called, like the Mozart opera, *Don Giovanni*, and it is a fairly faithful transference of the actual stage work to film and sound-track. It was made in Salzburg, with the late Wilhelm Furtwangler conducting the Vienna Philharmonic Orchestra and Chorus, Cesare Siepi in the title role, Elisabeth Grummer as Donna Anna, Lisa Della Casa as Elvira and Erna Berger the Zerlina. Anton Dermota is the Don Ottavio, with two other Metropolitan artists, Otto Edelmann and Dezso Ernster, taking the parts of Leporello and the Commandant, respectively.

The American premiere of this picture at Carnegie Hall was not too successful, chiefly because the audience resented the intrusion of Yehudi Menuhin's voice as a commentator. This handicap was later eliminated and the *Don Giovanni* film made a much better impression in subsequent showings. It is still a literal screen interpretation of an operatic masterpiece, well sung, played and acted, but taking comparatively little advantage of the camera's possible range. Its greatest value lies in the fact that it brings a colorful Mozart production within reach of those who could not possibly see and hear it in Salzburg or any other musical center. This *Don Giovanni* can be recommended as educational material to clubs as well as colleges and universities.

The other film on the same subject is called *Don Juan* and represents a very free adaptation of the Mozart opera, with more spoken dialogue than singing, and English titles (prepared by Boris Goldovsky) to interpret the German text. The singers' voices are mostly "dubbed in," and both actors and vocalists are comparatively unknown in this country. But the conductor is the famous Salzburg authority, Bernhard Paumgartner, and the production is Viennese. The versatility of the camera is fully capitalized. Actually these two screen versions of *Don Giovanni* represent the opposite extremes of thought in this highly controversial field. The first is too slavish in its adherence to operatic technique, while the second goes a little too far in its distortion of an established classic, even robbing the audience of some of Mozart's finest melodies. The answer to the problem undoubtedly lies somewhere between the two, and it is about time that a progressive and imaginative Hollywood studio found it. (Suggestions are available free of charge from this department.)

More potentially popular than either of the Mozart films is a new Italian picture of Puccini's *Madame Butterfly*, which has the distinction of using Japanese players for all the characters except Pinkerton and Sharpless. (The singing voices, however, are supplied by Italians, including Giuseppe Campora's for the Naval Lieutenant and Orietta Moscucci's for Cio-Cio San.) The result is perhaps the most convincing production of Puccini's masterpiece ever offered to the public.

An atmosphere of realism is created at the start through a prologue utilizing actual Japanese music and some of the famous Kabuki dancers, set in a tea-house where Pinkerton and Butterfly first met. Later the beautiful acting of Japan's motion picture star, Kaoru Yachigusa, brings complete credibility to the difficult role of the heroine. Visually and musically the *Butterfly* is a delight, with Oliviere de Fabritiis and Giuseppe Conca conducting the orchestra and chorus of the Rome Royal Opera.

There is extraordinary beauty also in the filmed ballet of *Romeo and Juliet*, which S. Hurok has brought to America, starring Galina Ulanova, with the dancers and orchestra of Russia's Bolshoi Theatre. Miss Ulanova justifies her tremendous reputation as a ballerina, and is well supported by Yuri Zhdanov, Sergei Koren and others. The effective

music is by Prokofiev and Leonid Lavrovsky is credited with the choreography, which is actually a realistic pantomime of the entire Shakespearian play.

Mario Lanza sings again in a motion picture called *Serenade*, supposedly based on James M. Cain's novel of the same name. Any connection between the two is purely coincidental. The bass-baritone of the original story necessarily becomes a tenor and the male menace assumes the feminine shape of Joan Fontaine, with a mild echo in the person of Vincent Price. Cain's real story, concerning his hero's affair with a Mexican girl (played by Sarita Montiel) is soft-pedalled in favor of the episodic development of a singing career, providing Mr. Lanza with opportunities to interpret a variety of operatic and concert music, plus two atrocious songs written especially for the picture. The popular tenor does well by his material and even acts and looks the part he is called upon to play.

By NAOMI REYNOLDS

If you can't get to Las Vegas, *Meet Me in . . . . .* is a very good substitute. An exceedingly sprightly musical, its setting in the plushy Sands Hotel gives authenticity to the affair. A special sequence for *Frankie and Johnny* was scored by Johnny Green. Cyd Charisse, the star, does some excellent dancing in ballet numbers to *Rondo Brilliant*, *Sleeping Beauty* and *Gal in the Yaller Shoes*. Specialty acts include Lena Horne, Frankie Laine, Jerry Colonna and Mitsuko Sawamura.

MGM's *Forbidden Planet*, a startling science-fiction story, has a strange credit line where music would normally appear. The title card reads "Electronic tonalities by Bebe and Louis Barron." While the sound is quite similar to the theremin, the creators say the theremin had nothing to do with it. "The voice quality may sometimes be similar," says Louis, "but the control is vastly different." It is all done by electronics, Barron declares. The Barrons, who have done considerable work with sounds and film, were chosen when Johnny Green, General Music Director, was seeking something unique to express the blend of fact and fantasy for this production. It is all done with electrons, which the Barrons say they activate to create electronic circuits! For something entirely new in concept, see this film.

The Swan, with Grace Kelly and Alec Guiness, will find high favor in settings, direction and a music score by Bronislaw Kaper.

NEW RECORDS

Reviewed by SIGMUND SPAETH

Paralleling the release of the screen version of *Serenade* is an "original sound track album" of the numbers sung by Mario Lanza, with brief supporting roles by Licia Albanese and Jean Fenn, piano accompaniments by Jacob Gimpel and an orchestra directed by Ray Heindorf. It is an RCA Victor release, on a single LP disc, and the stentorian tones of the tenor come through as impressively as in the picture itself.

A direct comparison with the great Caruso can hardly have been deliberately invited when the same company recently issued a handsome volume of three Long-Playing records containing what amounts to a musical biography of the master of them all. The Caruso voice is there in most of its glory, overcoming even an occasional weakness in the orchestral accompaniment. Biographical notes and pictures enhance the value of the music itself, and the tenor is assisted when necessary by such other stars of the Golden Age as Galli-Curci, Gluck, Farrar, Homer, Ruffo, Scotti, de Luca, Gogorza and Journet, including a violin obbligato by Mischa Elman. This is a fascinating set, revealing an almost legendary figure with complete honesty and consistent success.

Another praiseworthy achievement of RCA Victor is the complete recording of Sir Laurence Olivier's screen production of Shakespeare's *Richard III*, including Sir William Walton's inspired background music, as well as all the dialogue, and with such players as the titled Gielgud, Richardson and Hardwicke, Claire Bloom and Pamela Brown, supporting Olivier's unique interpretation of the villainous protagonist.

Columbia has released another of the series called *Opera for Orchestra*, recorded by Andre Kostelanetz and his orchestra. The new LP disc is devoted to Puccini's *Tosca*, whose music is well conveyed in a completely instrumental version. Earlier operas in the same series were *La Boheme*, *Carmen*, *La Traviata*, *Aida* and Tschaikowsky's *Queen of Spades*.

Mercury Records, continuing their search for novelty, have come up with four Violin Sonatas by Charles Ives, played by Rafael Druian, and a version of Tschaikowsky's 1812 *Overture* which adds West Point's bronze cannon, the bells of Yale's Harkness Memorial Tower, the University of Minnesota Brass Band and a spoken commentary by

Cio Cio San and her baby as portrayed by Kaoru Yachigusa and sung by Orietta Moscucci in the new film version of Puccini's "Madame Butterfly."

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Deems Taylor to the Minneapolis Symphony Orchestra, conducted by Antal Dorati.

Contemporary American music is represented by Howard Hanson's *Cherubic Hymn*, his Fifth Symphony and Samuel Barber's First, with Dr. Hanson conducting the Eastman-Rochester Symphony Orchestra and the Chorus of the Eastman School of Music. Along more conventional lines is the Mercury Hi-Fi "Living Presence" recording of Schumann's Second Symphony, played by the Detroit Symphony Orchestra and conducted by Paul Paray.

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BOOKS THAT WILL MAKE FASCINATING SUMMER READING

Reviewed by GERTRUDE FRIEDBERG

TOSCANINI. An Intimate Portrait. By Samuel Chotzinoff. Alfred A. Knopf. $3.50.

A flock of canaries who sat on top of a radio and sang along with the choral part of Beethoven's Ninth Symphony induced Arturo Toscanini to make a fateful decision that no persuasion of money and prestige could effect. This incident is told with such deceptive modesty and ease that the reader is bewildered by the emotions of mirth and tears it evokes. Again and again the trivia of social living are coaxed to moving climax or uproarious denouement. Here is a delight of a book, one to be read immediately and forever remembered.

Mr. Chotzinoff, who was for many years music critic of the *New York Post* and Music Director for NBC, has limited his revelations to what he himself, as Toscanini's friend, saw and heard during the years of their friendship. It is the social personality of the great conductor that the author displays for us, sharp and clear, without the usual biographical dust of date and fact. Mr. Chotzinoff eyes him uneasily in the drawing room and at the dinner party table, with reverence at the conductor's podium, and with perceptive amusement in between. He writes of the eminent musician lovingly, but not blindly. The tantrums, the unthinking cruelties, the childish superstitions are deplored. Yet the disapproval never lasts for long. Author and reader are left, in the end, in love and awe. The well-adjusted genius, a modern phenomenon just emerging, was not to be looked for in Toscanini's time. Surely the disciplines that a supreme artist sets himself are so infinitely superior to those of most men and have so exalting an influence on the heirs of his art, that in gratitude, at least, we may forgive his indifference to the disciplines of social behavior. To Mr. Chotzinoff, as to us, there is only one Toscanini.

LEARN TO READ MUSIC. By Howard Shanet. Simon and Schuster. $2.50.

If you have an adult friend who, somehow idling through life, has skipped to maturity without having learned how to read music, you might try him on Professor Shanet's ingenious method. The instructions are bone clear and the exercises entertaining.

Professor Shanet (Columbia University) starts by asking you to sing "Ta-a-a-a" while you tap your foot four times. In no time at all you find yourself able to distinguish the common time signatures and are on speaking terms with a dotted eighth. The second half of the book takes you up and down the treble and bass clefs, the rationale of notation of pitch being demonstrated with clarity, and with brief and interesting historical comment. A clever fellow might do-it-himself in two or three hours. I am quite sure that a teacher, with active demonstration and the book as guide, could bring a whole class of adults or children to music reading in a few sessions.

THE LISTENER'S HISTORY OF MUSIC. By Percy A. Scholes. Oxford University Press. $4.00.

The man who enjoys Bach on Monday, Berlioz on Wednesday and perhaps a little Vaughan Williams on his radio at night, who sings a folk song here and there, or goes to a glee club performance of some Elizabethan madrigals, may occasionally feel a need to know a little more about music than he can pick up in a program note. A scholarly history, tracing the way of a note back into dimness may be far more than he needs or cares to study. Yet he may be made quite happy with a quick run-through of the way things got started in modern times, beginning perhaps in the sixteenth century, and the broad general gist of the way it has gone ever since.

Such a book is the *Listener's History*. Having limited his purposes with commendable honesty, Mr. Scholes executes his design in a highly satisfactory manner. The book comprises three volumes, (1) *To Beethoven;* (2) *The Romantic and Nationalist Schools of the Nineteenth Century;* and (3)

The Composers of Today. The author finds all music deriving from either "song" or "dance," an argument which he develops with ingenuity, clarity and interest. Between the tall signposts which guide the main direction, there are many brief excursions into a composer's life, an exciting concert, a revealing letter and a provocative criticism.

Mr. Scholes has the teacher's touch. The matter becomes plain and lively under his guidance.

THE MUSICIAN'S GUIDE. The Directory of the World of Music. 1956 Edition. Music Information Service Inc. $5.00.

If you want to find a disc jockey in Atlanta, a piano manufacturer in Philadelphia, a symphony orchestra in Belgium or any one of 25,000 musical contacts, you will spot it quickly in *The Musician's Guide*, which has just come out in its new 1956 edition.

The directory covers listings in the industry, the profession, and education, many of them city by city.

Special articles on topical subjects have been contributed by Rudolf Bing, James C. Petrillo, Rodgers and Hammerstein, and others, and also by representatives of many large musical organizations, including the Federation's National President, Mrs. Ronald A. Dougan.

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AUDIO-VISUAL EDUCATION HIGHLIGHTS

By NAOMI REYNOLDS

GOVERNORS and mayors throughout the country joined in observing National Opera Week in March, which was the 25th anniversary of ABC Radio's weekly nationwide broadcasts of the Metropolitan Opera productions.

Mayor Robert F. Wagner of New York was the first to issue his proclamation asking citizens to participate in the observance. "While we are fortunate to have the Metropolitan Opera here in New York, we feel it is regarded today as belonging to a vast audience of music-lovers everywhere in this country and in Canada," Rudolph Bing told Mayor Wagner in accepting the proclamation scroll. He pointed out that the broadcasts had had great influence in stimulating and encouraging the organization of opera groups and workshops in communities and in schools and colleges. "When these broadcasts were inaugurated in 1931 there was only a handful of such active opera groups," Mr. Bing stated. "Today there are more than 400!"

Our latest word is that ABC-TV is negotiating with the Metropolitan Opera Company and the Theatre Guild for eight performances to be presented next season. The project calls for two studio-originated operas to be staged by the "Met" and six dramas supervised by the Guild.

It was a joy to hear Dr. Spaeth on Opera Quiz, too!

The current is the seventh of the NBC-TV Opera Theatre seasons, and a great big nod to the remarkable work accomplished. To round out this year, Norman Dello Joio's *The Trial at Rouen* had its world premiere performance Sunday, April 8. Both the music and the libretto were written by the American composer. Samuel Chotzinoff was the over-all producer. Peter Herman Adler, music and artistic director for the NBC Opera Theatre, conducted and the work was directed by Kirk Browning. Charles Polacheck is associate producer. The opera, which was completed last Fall, is concerned with the trial of Joan of Arc. It is the outcome of a previous work commissioned in 1948 while the composer was teaching at Sarah Lawrence College. The new opera contains only one aria from the first score, Cochon's *Creed Aria*.

(Mr. Dello Joio was master-of-ceremonies of Opera News on the Air in February.)

The Magic Flute, presented both in color and in black and white, with outstanding acclaim, honored the bicentennial celebration of Mozart and was directed by Mr. Adler. He assembled a notable cast for this excellent presentation with Leontyne Price as Pamina, "whose superb swelling soprano was heard" (from *Vogue's People are Talking About*); Laurel Hurley as Queen of the Night; Adelaide Bishop as Papagena; Yi Kivei Sze as the high priest Sarastro, William Lewis as Tamino; John Reardon as Papageno and Andrew McKinley as Monostatos. George Balachine of the New York City Ballet staged the action. This was the second of Mozart's works produced for this series. *The Marriage of Figaro* was the first film of the bicentennial.

F. R. P.

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Two other works previously scheduled for this season, *La Grande Bretteche* by Stanley Hollingsworth and *War and Peace* by Prokonev, have been postponed and are planned for production in the 1956-57 season.

The Voice of Firestone continues to draw large audiences. In March a special presentation, *Springtime U.S.A.*, featured Helen Hayes with a company of the finest concert artists this country affords. Howard Barlow conducted the orchestra. Rise Stevens headed the vocal cast of this particular show which also featured such notables as Patrice Munsel, Brian Sullivan and Ray Middleton. The program traced incidents in American history made famous in music or which music has made famous.

If you plan a trip to New York be sure to request tickets in advance. There are a limited number of Firestone telecast tickets available, but it is necessary to secure them three weeks ahead of your visit.

And while we are about it we can tell you about tickets for some of the other favorite programs emanating from New York. Tickets are practically impossible for the Ed Sullivan, Perry Como or the Arthur Godfrey morning shows. CBS says Sullivan and Godfrey are booked up for the next six months! And NBC is turning down all requests for the Como show this season. There is a five-week wait on the *Sid Caesar Show* and no more tickets available this season for *Super Circus*. Requests a month in advance are required for *What's My Line*, *Beat the Clock*, *I've Got a Secret* and *Two for the Money*. The $64,000 *Question* is booked five weeks ahead and this is the only show for which you must send a self-addressed envelope if you want tickets! There are rarely any tickets to be had for Spectaculars. NBC's *Howdy Doody* reports a waiting period of from one and a half to two years. It is somewhat easier on the rest of the shows but plan to make your request early.

EDUCATIONAL TELEVISION

New York State's Governor W. Averell Harriman is expected to ask the State of New York for $900,000 for educational television in his annual budget message. Bipartisan backing of educational video indicates that favorable action will be taken. A plan for ETV in New York recently drawn up by the State Board of Regents called for $975,000. Many proposals were included and the report urged all schools to take advantage of television as a teaching tool, and to relieve the shortage of teachers and classrooms.

One of the finest collections of Americana in the nation is being presented over Detroit's ETV station WTVS and its *Window to the Past*. This program opened at the Henry Ford Museum and Greenfield Village near Detroit. The programs, telecast each Tuesday, will run through June 7 and are designed especially for in-school viewing, although adults who have seen the splendid displays agree that this kind of television is bound to attract older-than-school-age viewers.

KUON at the University of Nebraska continues its programs aimed at meeting the needs of educators in the community with a series of lectures called "Creative Thinking," delivered by Professor Robert P. Crawford of the University's School of Journalism.

WQED, Pittsburgh, and KQED, San Francisco, have inaugurated new children's hours. Pittsburgh has a 22-week series, *Charming Children*, a complete course of kindergarten instruction, and San Francisco has a paper sculpture lesson; *Buckskin Bob*, an entertaining historical show and *Hop, Skip and Dance* among its daily projections.

THE STORY OF BENJAMIN FRANKLIN AND THE ARMONICA

(Continued from page 5)

and instruments appear to have remained mostly in Museums in solitary silence. But the coincidence in 1956 of the 250th anniversary of Benjamin Franklin's birth and the 200th of Wolfgang Amadeus Mozart's obviously called for some renewing of the match between Franklin's instrument and Mozart's music. Accordingly, the American Academy of Arts and Sciences, of which Benjamin was an early and honored fellow,in 1956 undertook to make a modern glass harmonica, patterned after the instrument which Franklin perfected nearly two centuries ago. The glass blowing was carried out by the Corning Company, in its Steuben Division. They made an instrument composed of 37 hand-blown bowls nested within each other on the spindle. Padded keys touching the moistened edges of the revolving bowls produce tones that, to quote Franklin, "are incomparably sweet beyond those of any other."

The crystal bowls form three complete octaves, ranging from F below middle C to F above high C. Each bowl has, in exact accordance with Franklin's written instructions, "an open neck or socket in the middle" through which the spindle is passed to hold the bowls in the proper position. The bowls, blown by skilled craftsmen in a manner centuries old, range in size from 9¼ inches in diameter (the lowest note on the instrument) to three inches in diameter (the highest). The crystal bowls, which were mounted on a single spindle, were shipped to Herman Schlicker of Buffalo, New York, renowned organ builder, who faced the difficult task of fitting them with a case and keyboard.

I had the pleasure of playing this armonica reconstructed after seven centuries of musical history, at the American Academy's Franklin and Mozart commemoration concert in April of this year. Mozart's music, which gave the glasses a musical standing hardly likely to be surpassed, was composed in his last period—during which he produced his three climactic symphonies, the *Requiem* and the *Magic Flute*. Thus the armonica music stands in good company.

Saluting the Central Region

ILLINOIS FEDERATION OBSERVES 40TH ANNIVERSARY; OTHER CLUBS IN REGION CELEBRATE "VERA DOUGAN" DAY, STAGE BUFFALO BARBECUE, PRESENT OPERA, HOLD MANY OTHER INTERESTING EVENTS.

Central District

ILLINOIS FEDERATION CELEBRATES 40th ANNIVERSARY

THE Illinois Federation in 1956 had its 40th birthday. (Mrs. William Ames, recently deceased, was its first president.) The Federation on November 27th held open house in its attractive new headquarters in the Fine Arts Building in Chicago. Mrs. Dougan, our National President, and Dr. Rudolph Ganz were the speakers, and a musical program was presented by the Echo Chorus and The Three Arts Student Trio. The Echo Chorus was organized 28 years ago by a group of Polish women to perpetuate the music of their native country.

The founders club of the Illinois Federation, the Musicians Club of Women, presented a program of Mozart music in honor of the composer's 200th birthday anniversary this year.

A composer's contest, open to all Illinois composers, is again being carried on by the State Federation. The winning score will be published by an Illinois company, which will pay standard royalties to the winning composer.

Two successful choir festivals and workshops have been held during the past season, one at Southern Illinois University and one at the University of Illinois in Urbana. Another was held during the State Convention in late April. Incidentally this Convention took place at the Congress Hotel in Chicago, the same hotel in which the National Federation of Music Clubs came into being 58 years ago.

In April, the Illinois Federation presented a series of Festival Concerts to raise money to complete payments on its Interlochen National Music Camp lodge. *Music of Shakespeare's Theatre* was presented by the Consort Players on ancient instruments, and the Apollo Boys Choir sang 16th century songs.

Mrs. Henry L. Porter, president of the Illinois Federation of Music Clubs, l., Mr. William K. Volkens, manager of the Fine Arts Building, c., and Mrs. Alma K. Anderson, Illinois Past President, and Chairman of the Golden Lyre Foundation, at the opening of the new Illinois Headquarters in the Fine Arts Building.

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IOWA FEDERATED CLUB PRESENTS *BLOSSOM TIME*

The Ensemble Musical Opera Workshop of Centerville, Iowa, last October presented *Blossom Time*, a three-act operetta featuring the melodies of Franz Schubert and H. Berte, adapted by Sigmund Romberg. All of the soloists, members of the chorus and of the orchestra were local talent. An audience of over 1,000 enthusiastic listeners attended.

Over 100 members of the Past Presidents Assembly of the Iowa Federation attended a tea in October at the Governor's Mansion, given by the Governor's wife, Mrs. Leo A. Hoegh, in Cedar Rapids.

The Fortnightly Music Club of Des Moines is responsible for the inauguration of an *Opera Panel* radio program over Station KSO. The series continued for 16 weeks, with a different opera featured each week, discussed by a 20-minute panel of officers and members of the clubs.

American music is the feature of a television program presented weekly over Station KVTV, Sioux City.

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"VERA DOUGAN DAY" SPONSORED BY WISCONSIN CLUB IN FEBRUARY

The Schubert Club of Kenosha, Wisconsin, in February sponsored "Vera Dougan Day" in honor of our National President, who delivered an address on *Realities and Potentialities*. Clubs throughout the state sent representatives. On the following day, the Kenosha Symphony gave a concert with male chorus, and with a finalist in the Federation-sponsored Stein-

Gus Dittmann, Melchior Award winner, who has assumed the name "Dean" for concertizing.

way Centennial Contest, Mary Sauer, as soloist. Miss Sauer played one movement from the Menotti Piano Concerto. Verses composed by the State President, Mrs. Alvin Mellentine, were sung to tunes composed by Wisconsin musicians.

Handel's *Messiah* was performed in November, 1955, by the Wausau Oratorio Chorus, directed by Sterling Anderson. The chorus this year presented its 15th annual performance of Handel's great oratorio, and for the first time had accompaniment by the instrumental ensemble of Zion Lutheran Church and a new Schlicker organ played by Carl Schalk. It is an organ built in the style of the great 17th century instruments by one of the master organ builders of our time.

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Southwest District

MISSOURI COMPOSER PLAYS HER WINNING WORK AT STATE CONVENTION

EMMA LOU DIEMER of Kansas City, Mo., winner of a state contest for piano works, performed her winning composition, the 2nd Sonata for Piano, at Missouri's convention in St. Louis in May. Miss Diemer was also a winner of a competition conducted last year by the Louisville Symphony Orchestra.

At the State Convention in May, guest speaker at the banquet was Mrs. Hazel Post Gillette, Vice President of the Central Region. A special guest of honor was Mrs. Rosalie Balmer Cale, St. Louis composer, who was the first recording secretary of the National Federation of Music Clubs.

Two scholarships will be given by the Missouri Federation to Inspiration Point Fine Arts Colony at Eureka Springs, Arkansas, this summer. Winners will be chosen from the southern region of Missouri.

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MELCHIOR AWARD WINNER PRESENTED BY KANSAS CLUB

Gus Dittmann, one of the two winners of the 1954 Lauritz Melchior Award, was presented in concert by the Treble Clef Club of Pittsburg, Kansas, last June, in the Student Center of the State Teachers' College, where Mr. Dittmann had once studied. Mr. Dittmann, a lyric baritone, was assisted at the piano by Patricia Mosher Spencer, who was winner, along with Mr. Dittmann, of the district Melchior Award in 1952. Money raised at the concert was used for a summer scholarship for Mr. Dittmann. Mr. Dittmann is concertizing as "Dean."

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ARKANSAS COLORATURA SOPRANO WINS METROPOLITAN OPERA REGIONAL AUDITION

Emogene Gunter, coloratura soprano, of Hot Springs, Arkansas, was named first place winner in February in the Metropolitan Opera's regional audition at

Emma Louise Diemer, prize-winner in Missouri composition contests.

Tulsa, and received an expense-paid trip to New York for a try-out at the Opera House; also a $300 Weyerhauser music scholarship.

In March of this year, Miss Gunter was among the 12 winners of the auditions of the Experimental Opera Theatre of America. She will take part in some of the four professional opera productions which this organization will present in New Orleans in early fall.

Miss Gunter, a pupil of Marjorie Lawrence, received a Fulbright Fellowship in 1953 for study in Germany. She has sung roles with the Grass Roots Opera company in Raleigh, N. C. established by A. J. Fletcher, for some time the Federation's Opera

The Wausau, Wisconsin, Oratorio Chorus, whose production of Handel's "Messiah" was noteworthy.

Chairman, now its Chairman of Grass Roots Opera.

A new Student group, the Opera Workshop of the University of Arkansas, has recently been federated. Its first official act was to bring to Fayetteville the Alard String Quartet, the winning chamber music group at the 1955 Biennial.

The Pine Bluff Musical Coterie observed its 50th anniversary this year by awarding a $200 scholarship to a newly graduated high school student who is majoring in music.

The Danville Music Club last Christmas presented the Tchaikovsky *Nutcracker Suite*, with the cooperation of the tiny ballerinas of the local dance studio.

In February the Musical Arts Club of Batesville featured on a February program the Menotti opera *The Medium*. Members of the club sang and acted the first act, while recordings of the second act were played.

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Northern Lights District

NORTH DAKOTA CLUB PRESENTS ANNUAL SCHOLARSHIP CONCERTS

THE Thursday Music Club of Grand Forks, N. D., presented Arlene Dieppe, soprano, in concert at the Grand Fork High School in March, 1956. In accord with the club's annual practice of raising funds for a scholarship for a talented music student, the proceeds of this concert were presented to Miss Dieppe for continued music study during the year 1956-1957.

Miss Dieppe is a former University of North Dakota student, a graduate of the Concordia College Music Department and a scholarship student at the Julius Hartt Music Foundation in Hartford, Conn.

The Fargo Music Club in 1947 established a student scholarship fund to give assistance to deserving young music students. The fund was fittingly named the "Agnes Jardine Student Scholarship Fund," in recognition of Mrs. Jardine's great interest in the musical young people of the state. She organized the North Dakota Federation, served the National Federation in various official capacities, and from 1933 to 1937 was National President. Up to this year, 34 scholarships from the Agnes Jardine Fund have been awarded to 25 deserving student musicians.

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SOUTH DAKOTA HAS HIGH RATING FOR PAST PRESIDENTS ASSEMBLY

Although South Dakota is sparsely populated, it has a high rating, perhaps the highest in the states, for Past Presidents Assembly membership. Membership, according to the proportion of members per club, is seven to one.

The Past Presidents Assembly and all member clubs each year sponsor two or more scholarships for musical students living in the state or attending college there. This past year, special contributions were made to the Marie Keith Scholarship; to The Edward MacDowell Association, which maintains the MacDowell Colony at Peterborough, N. H., and to the Fritz Kreisler Fund.

Musical instruments, sheet music, record players and money were sent from South Dakota clubs to hospitals as far west as Rapid City.

Mrs. William M. Griffith of Huron, South Dakota, State Junior Festival Chairman, was named Huron's 1955 "Lady of the Year." Mrs. Griffith is a choir director, pianist, harpist and vocalist, and is untiringly busy in musical affairs of her town. She is director of the Methodist Church choirs of Huron, and organized the first junior choir there. She is an active teacher of both harp and singing, and has hundreds of pupils throughout the state.

Mrs. William M. Griffith of Huron, S. D., whose attainments made her Huron's "Lady of the Year."

Arlene Dieppe, soprano, (left) who appeared in a concert sponsored by the Grand Forks, N. D., Thursday Music Club and Mrs. Kay Baukol, club president.

Proud of Oklahoma's gains in membership, Mrs. Frederic Libke, State President, displays a map on which these gains are indicated.

NEBRASKA FEDERATION PARTICIPATES IN PARADE OF AMERICAN MUSIC

One hundred and fifty members of the Nebraska Federation participated in the Parade of American Music program on February 5 in Omaha's Schmoller and Mueller Auditorium.

Mr. George M. Kendall, executive director of the MacDowell Colony of Peterborough, N. H., was presented in an illustrated lecture in the early fall by the Nebraska Federation, in Omaha.

At least 450 young people participated in Nebraska's annual Junior Festival on April 1 and 14 of this year.

Lone Star District

TEXAS COMPOSERS CONTRIBUTE TO PARADE OF AMERICAN MUSIC

At the dedication of a gift of a grand piano to the new Dallas Public Library, Walter Hendl, conductor of the Dallas Symphony Orchestra, played the first performance of the Sonatina for Piano by Eugene Jose Singer, a violinist of the orchestra. In memory of the late Margo Jones, director and founder of the Dallas Theatre-in-the-Round, the *Margo Jones Memorial Cantata* was presented by the Dallas Lyric Theatre in December. Six Texas composers contributed to this work, each writing for various combinations of string quartet and voice. The composers were Walter Hendl, Julia Smith, Kent Kennan, Jack Frederick Kilpatrick, Paul Pisk and Samuel Adler.

Special Church Choir Clinic Sessions designed for Youth and Adult Choir Directors will be held from May 28 to June 1st at the Texas Tech Summer Choir School. Dr. Lara Hoggard will direct the sessions.

Two Texas choral groups have been invited to present a major work by Ernst von Dohnanyi in Liverpool, England, next October. The Modern Choir of Texas State College for Women and the Denton Civic Boy Choir will participate at that time in the European premiere at Dohnanyi's *Stabat Mater*, conducted by Dr. Erno Daniel of Wichita Falls, Texas, who will serve as guest conductor of the Liverpool Orchestra. The two choral groups gave the *Stabat Mater* its world premiere on January 16 in Wichita Falls.

The Philharmonic Club of Amarillo, Texas, celebrated its 50th anniversary on May 16 with a luncheon. Among the guests were Ben Solnick, president of the Amarillo Community Chest, who presented a citation to the club's president, Mrs. Sam Seay.

Mrs. Blant Burford, publicity chairman of the National Federation, has received from the *Dallas Daily Times Herald* a number of copies of a book, *Club News Reporting Handbook*. These were included in the publicity kit sent

One of the federated groups of which our Minnesota Federation is proudest is the Duluth Symphony Orchestra. An early symphonic ensemble to join the Federation, it has been affiliated for 15 years.

out to Publicity Chairmen in each of the states. Mrs. Burford feels that they will prove to be very useful.

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OKLAHOMA FEDERATION HIGHLIGHTS ITS HISTORY THIS YEAR

Oklahoma Federation history "came alive" this year through the efforts of the State President, Mrs. Frederic Libke, Mrs. O. R. Hisel, Northeast District Historian, and Mrs. V. Verne Grant, State Historian. A wealth of records of the State Federation's history were classified for the first time, and form the basis of an OFMC archival collection in the State Historical Building.

The Oklahoma Federation collaborated with the Oklahoma City Symphony Orchestra in a party for 1,000 Juniors from the four borders of the state, on December 4, 1955. One of the features of the event was a 12-car caravan from one town of less than 6000 population, which came to sit in a hall with seating space for 6000—more than large enough to take care of their town's entire population.

A statewide audition was conducted by the Oklahoma Federation to select soloists for two performances with the Oklahoma City Symphony Orchestra of the Mozart *Requiem*. The five district auditions produced 22 finalists, from whom the four soloists were chosen by Dr. Guy Fraser Harrison, conductor. The chorus of 400 voices was chosen from five Oklahoma college music departments, four of which are federated. Dr. Max Mitchell, head of the Music Department of A. and M. College, Stillwater, directed the performance on February 26, 1956.

A special feature of the Oklahoma Federation meeting in Lawton was a "buffalo barbecue" on April 19, with Federation husbands as special guests. The event was "chefed" by His Honor, Mayor Ellsworth of Lawton. Our National President, Mrs. Ronald Dougan, was a guest, as was the National Junior Counselor, Miss E. Marie Burdette.

Ben R. Solnick (center), president of the Amarillo, Texas, community chest, extends congratulations to Amarillo's Philharmonic Club on its 50th anniversary. Right is Mrs. Samuel Seay, Club President; left, Mrs. Paul Moss, president of the Texas Federation.

IN THE FEDERATION SPOTLIGHT

(*Continued from page 17*)

sic and personality have continued a major interest for Julia Smith, and finally the subject of five years' intense writing.

She has also appeared as pianist at Carnegie Hall and has composed four operas, a piano concerto, a symphony and a number of successful songs.

"My grandfather's wedding present to my mother was a sturdy little upright piano," she remembers. "It needed to be sturdy, all right, for all seven of us children started out on it." Certainly this girl who had to line up to have a go at the piano has gone far in the field she learned early to love.

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OUR 1955 AWARD WINNER ATTRACTS GLOWING REVIEWS

In all our years of Young Artists Awards, only two of the winners have chosen a Town Hall recital in place of the alternative prize of $1000. In 1951 contralto Carol Smith chose the Town Hall Award; and this year, our 1955 Miami Biennial winner, the Chicago baritone, Miles Nekolny, also took the Town Hall concert and presented it, triumphantly, on April 10, 1956.

The Federation can well take pride in having helped launch this musical career. The audience was elated. More difficult to please, sometimes, are the New York critics, but in this case they too were full of praise for Mr. Nekolny's beautiful voice. Said *The New York Times*: . ."A pleasing stage presence and a voice of unusual quality. The texture of his voice is truly resonant." The *New York Herald Tribune* commented, "He is the possessor of a naturally big and beautiful voice," while the *N.Y. World Telegram and Sun* said, "Opera is obviously Mr. Nekolny's metier. He has a large voice of fresh quality."

After the close of the concert, there were many encores, one of which Mr. Nekolny announced he was dedicating to the ladies who had made this concert possible: The National Federation of Music Clubs. The song, "When I Think Upon the Maidens," was a lively tribute to our membership.

HER PASSING IS MOURNED

Missed in Federation circles is Ruth Harsha, organist, member of Musicians Club of N. Y. and SAI, and prominent at 1953 convention.

The Northeastern Region's First Conference Proves a Happy Affair

For the first time since the National Federation of Music Clubs was organized in 1898, a Northeastern Regional Conference of the organization was held. A truly historic event, in so far as the Federation is concerned, the meeting took place March 20 and 21 in Boston, with the National President, Mrs. Ronald A. Dougan, as guest of honor and principal speaker, and with the program following the "Workshop" pattern so strongly advocated by her when she took over the reins of office in the spring of 1955.

Forums, discussion panels, practical demonstrations of the mechanics of Federation procedure, were interspersed with stimulating addresses; and everyone who attended went away with a renewed enthusiasm for the organization and an increased desire to serve it ably and well.

While the worst storm in New England in 40 years cut down anticipated attendance appreciably, Federation officers and members from Wisconsin, Kansas, Michigan, Ohio, Indiana, New York, New Jersey, Pennsylvania, Maine, New Hampshire, Rhode Island and Connecticut managed to reach Boston to participate. Absentees were primarily from nearby areas in Massachusetts and adjoining states, where thousands of people were stormbound in their homes.

But what the meeting lacked in numbers—and it was by no means small—it more than made up in enthusiasm. There was never a dull moment from the fall of the gavel at 9:00 A.M. March 20, which marked the opening of the workshop sessions, to the farewells spoken at the March 21 tea.

Keynoting the event was the address of the National President at the banquet on Tuesday evening, when she challenged her listeners to join her in a crusade to train additional leaders and to help the Federation realize its potentialities to the full.

"Those of us who have been working in the Federation for a long period are keenly aware of its wide influence, its unified strength, its great prestige and its distinguished service," she said. "But if ours is to be a living, growing organization it cannot rest on its accomplishments of the past. With a membership of approximately 600,000, we must recognize its capacity for greater effort; its potential ability to increase its effectiveness a hundredfold. Our duty is to try to bring our entire personnel to the same awareness we possess; to enlarge its vision, to fire its imagination."

Mrs. Dougan outlined several ways in which she thought that could be achieved. One was concentrated education in Federation matters, which would increase adult leadership. Another was by training young leaders who are coming up through the ranks in the Student and Junior Divisions. "The latter is being accomplished," she said, "through the Junior Festivals, which have more than 25,000 entrants annually;

(Continued on page 40)

The head table at one of the many important functions in connection with the Conference—the White Breakfast. Many prominent Federation personalities will be recognized: among them, second from left, Mrs. S. Merritt Farnum, Northeastern Regional Vice President; third from left, Miss Gertrude Caulfield, Rhode Island State President; fifth, Mrs. Ronald A. Dougan, National President; sixth, Mrs. Anne Mason Francis, New England District President; next, Mrs. C. Arthur Bullock, National Vice President; Dr. Mabel Parkes Friswell, Massachusetts State President; Mrs. Edward J. Colgan, representing Maine; Miss Pauline Remick, representing New Hampshire, and Mrs. Phyllis Lations Hanson, National Board Member.

News of Our Special Members

By CLARA TATLEY

Across our nation, states continue to show activity in all classifications of Special Members as we press on toward our Biennial goal of at least one new Life, Contributing and Cradle Roll Member, in addition to many Individual Members in each state. Remember our fiscal year does not close until June 30. States reporting new Life Members since the last issue include Alabama, Indiana, Michigan, Nevada, New Jersey, New Mexico, Ohio, Oklahoma, Oregon, Pennsylvania and Texas.

Michigan heads the list of states with new Contributing Members by reporting eight to date of issue. Others are Kansas, Louisiana, Nevada in addition to those mentioned in last issue. Recent Cradle Roll Members, our Juniors of the future, are reported by Colorado, Indiana, Ohio, Oregon and Pennsylvania.

A cordial and sincere welcome to all of these fine members only a few of whom space permits us to introduce below.

Members of the NFMC extend best wishes to our Life Member, *Margaret Truman Daniel*, daughter of former President and Mrs. Harry Truman, whose marriage to E. Clifton Daniel, assistant to the foreign editor of the *New York Times*, took place April 21 in Independence, Mo. Margaret became a Life Member from her native state of Missouri in April, 1948, although residing in the White House in Washington at the time. She has had an extensive career in concert, radio and television.

Michigan, under Mrs. Frank W. Coolidge, president, is to be congratulated on securing eight Contributing Members, thus donating generously to the Marie Morrisey Keith Student Scholarship Fund. *Mrs. D. L. Tate* of Birmingham, enthusiastic State Chairman of Special Members, sets the pace, to be followed by *Mrs. Robert M. Linsley*, Traverse City; *Mrs. L. B. Sappington*, Birmingham; *Miss Christine Symington*, Grosse Pointe; *Mrs. V. L. Venman*, Detroit; *Mrs. A. J. Weismiller* of Bloomfield Hills; also the Mt. Clemens Monday Musicale; *Mrs. C. H. R. MacKenzie*, president, and the Saginaw Tuesday Musicale, *Mrs. Archie Stevens*, president. Mr. Al Green of Detroit is a new Life Member.

Colorado introduces three new Cradle Roll Members: *William Raymond Leigh*, son of Mr. and Mrs. E. C. Leigh, Jr. of Lamar and grandson of Mrs. Edwin C. Leigh, State Chairman of Cradle Roll members; *Michael Eugene Harry Cramblett*, son of Mr. and Mrs. E. F. Cramblett of Boulder, and *Kenneth Michael Mooney*, son of Mr. and Mrs. Richard J. Mooney of Denver.

Mrs. Walter W. Pearson, Life Member of Tuscaloosa, former Supervisor of Music in the Public Schools, is Executive Vice President and Acting President of the Alabama Federation of Music Clubs. She is Past President of the Music Teacher's Association and the Tuscaloosa Music Club, and former Minister of Music at Flint Methodist Church.

Holdenville, Oklahoma, Schubert Club has presented a Life Membership in appreciation to *Mrs. Wyatt Holmes* of McAlester, Oklahoma, who has kept Schubert Club's scrapbook for 49 years. A delegation drove to McAlester for the presentation to Mrs. Holmes.

Nevada reports another Life Member, *Mr. Donald Bates*, Vice President of the Nevada Bank of Commerce, and a new Contributor, *Mr. Richard Graves*, both of Reno.

Indiana presents Life Member *Mr. Harold B. Ogden*, music patron of Greensburg, Indiana, whose wife, State Chairman of Special Members has reported six Life Members this year. New Contributing Members include *Mr. Clair McTurnan* of Indianapolis, who thus lends support to the pet project of Mrs. McTurnan, National Chairman of the Marie Morrisey Keith Scholarship; also *Mr. Harley V. Edington* of Indianapolis and *Eleanor Smith* of Muncie.

Alice Marion Hamlet, Special Member, and Counselor of the newly federated Keyboard Club of Dorchester, Massachusetts, is president of the New England Pianoforte Teacher's Association, and a member of the National Guild of Piano Teachers.

Poldi Zeitlin, Artist Member of New York, is the niece and protege of the late Artur Schnabel, who first interested her in editing and recording little pieces of the great masters for young piano students. A graduate of the Vienna Academy of Music, she is a member of the Piano Teachers Congress of New York, National Guild of Piano Teachers, Leschetizky Association of America and the Executive Board of the Associated Music Teachers League. Miss Zeitlin edits and makes recordings for Opus Records' Young Musicians Library. Her latest editions with G. P. Marks Music Corporation are *Young Mozart for the Young Pianist* in two volumes, *Beethoven for the Young Musician* and others.

Sophia Mabel McCarty, a new Contributor from El Dorado, Kansas, is a past officer of the El Dorado Music Club and a retired teacher interested in community service through clubs.

Hattie S. Parrott, Special Member, of Raleigh, is State Custo-

(*Continued on page 31*)

HINTS ON PLAYING A CHURCH ORGAN

By EVERETT JAY HILTY

MANY amateur and semi-professional organists play the complicated instruments at their disposal with only a hazy notion of what takes place when a stop is depressed. Anyone who plays an organ should study organ construction and design, at least to the point where he knows what is physically taking place when he manipulates the instrument. For example, through electrical cross-wiring, many organs use the same row of pipes to fill in for various stop names. Thus a 16′ Bourdon, 8′ stopped flute, 4′ flute d'amour, 22/3′ nazard, and 2′ piccolo might all be from the same row of pipes. Furthermore, the stopped flute on one manual might turn up as the gedeckt on another. This is also true on some electronic organs as regards the tone generating source. The organist should investigate every single stop on his instrument in order to know the actual sets of pipes, which stops affect other stops (a peculiarity of certain electronic instruments), etc. Only then can he select his combinations intelligently.

The organist naturally plays to his ear, and this is good as far as it goes, but is not enough. A church organist is especially handicapped since the music usually sounds different at the console than in the sanctuary. Combining a knowledge of stops and their effects with an ear cultured to organ timbres as they sound to the congregation should help in the intelligent projection of solo and accompanimental music. The organist in practicing must either have the assistance of a listener or have someone play while he moves about the church and listens himself.

The first principle in playing is to use the fewest stops necessary for the desired effect. When a combination is secured which seems right, take off each stop individually. If it makes no appreciable difference to the sound, leave it off. When this process has been completed, the same basic combination will be heard, but will sound cleaner and more convincing. This is especially true for various "full organ" combinations. Full organ does not mean all stops out, only the brilliant ones. Soft stops allowed to remain on indiscriminately do not add volume, merely fuzziness. There can be several types of "full organ" combinations, each with its own distinctive characteristics: Full and round (English), Light 8′, with plenty of top (Baroque), Fiery reed (France), etc. Reeds sound more brilliant without flue work except mutations and mixtures when available. Even a single 8′ reed with 16′ and 4′ couplers may give an exciting effect which would be spoiled by the addition of any other stops. On electronic organs a single 8′, 4′ and 2′, or just an 8′ and 2′ provides a more successful "full organ" than a lot of stops down, which overload the speaker.

For congregational singing, use all the "top" available with very little 8′. The singing congregation supplies the 8′ tone. Try coupling swell to great 4′ only, thus making swell 8′ stops become 4′, and 4′ stops become 2′.

Use single stops for solo and accompanimental purposes as much as possible. The dullest combination is the oft-written "flutes and strings." An 8′ gemshorn alone may have a telling character—add an 8′ flute and it has lost its identity. This is true throughout the various families. Add stops only when the addition specifically accomplishes something.

The tremolo should be used sparingly as another stop, or not at all. Nothing detracts from worship more than the horrible soap-opera wobbling of an organ being played all a-flutter! Most tremolos are set too fast. Have your organ maintenance man adjust it to beat a quiet undulation suitable for refined vibrato effects.

ABOUT THE AUTHOR

Everett Jay Hilty, M. Mus., is associate professor of organ, and director of the Division of Organ and Church Music at the University of Colorado. He is also organist and choir director of the First Congregational Church in Boulder. For those who would like to study this subject further, an article with a bibliography by Mr. Hilty is available. Write to the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y., for Pamphlet #7, *Potentialities and Repertoire Suggestions for the Small Church Organ*. 25 cents.

CHURCH MUSIC FESTIVAL NEWS

By MRS. ERNEST NELSON
Chairman of Leadership Training

California will have a Choir Festival in connection with its State Convention. It will be held on Sunday, May 27, at the beautiful open air Greek Theatre in Griffith Park, Los Angeles. Mr. Glenn Phillips of Azusa is the State Choir Extension Chairman.

Frederick Davis, who is choir director of the new Mormon Temple in Los Angeles as well as other choral groups, will be director of the Choir Festival. There will be about 400 voices in the choir.

The program will begin with the National Anthem; there will be greeting from the mayor, the Federation Hymn will be sung, and individual choirs will sing before the massed choir numbers. The Festival will close with the singing of the May hymn of the month, *God Be with You Till We Meet Again*, with the audience joining in.

Illinois has reported two festivals this year: one was a vesper service with federated choirs taking part, and the other a Hymn Festival with 400 robed singers. Both were held at Chicago Temple. Dr. Bethuel Gross of Chicago is State Chairman of Choir Festivals.

The State Choir Chairman of Kansas, Mrs. B. G. Robinson of

(*Continued on page* 31)

TEACHING THE GIFTED CHILD

(*Continued from page* 11)

Daddy, then the child knows what a universal thing music is. Of course the music chosen for home concerts is not always the best. Sometimes the standards of taste in the family are poor, and then I give more time to the training of taste of the child."

"What are we going to do with these dozens of talented children?"

"Well, it seems to me that we want them to come back home and build up music in their own communities. That's why Mr. Powell lives in Richmond; he feels that this is his place, these are his people. Teaching is more important than performing. We need a hundred teachers to one performer. And wouldn't it be better for a community to foster and value many gifted young people, pay for their lessons and help them to be heard on a modest scale, rather than to spend all on sending one startling soprano off to the Met? Seems so to me!"

NEWS OF OUR SPECIAL MEMBERS

(*Continued from page* 29)

dian and member of the executive board of the North Carolina Federation of Music Clubs, has been a member of the staff of the State Department of Public Instruction for 30 years and has compiled and edited courses of study, curricula and program bulletins in music education for state distribution. These include *A Song Collection for Summer Schools* and *Music in Public Schools*.

The Woman's Lyric Club of Los Angeles has presented a Special Membership in tribute to its director, *Frederick Davis*. Mr. Davis, State Choral Chairman, with *Glen Phillips*, Special Member and Choir Extension Chairman of the California Federation, have arranged a choir festival as a finale to the State Convention in Los Angeles. This will be presented in the Greek Theatre, sponsored by Los Angeles Bureau of Music, under J. Arthur Lewis, and the Los Angeles County Music Commission. The Lyric Club will present an evening convention concert. Mr. Davis conducts the 200-voice federated Mormon Choir of Southern California, which sang at the 1956 Easter Sunrise Service in Hollywood Bowl and at the recent dedication of the new Mormon Temple in Los Angeles; also the federated Ellis-Orpheus Club, prominent male chorus, and the Southern California Oratorio Society.

Mrs. McDuff Turner, Special Member of South Carolina and Charter member of the Spartanburg Women's Club, of which she is Past President and former Chairman of Music, was chosen a founder of the club to be honored in the Federation of Women's Clubs Headquarters in Columbia. She is a member of the Aeolian and Jubal Music Clubs and a former music teacher and choir leader.

Anne Bool, Special Member of Ohio, is a lyric soprano now devoting herself to oratorio and concert work in the East. As an active member of Fortnightly Musical Club, Miss Bool was Chairman of a Senior High School Group of Fortnightly, talented teen-age musicians aspiring to become professional.

Mrs. H. A. R. Indall, Past President of Musical Arts Club of Breckenridge, now serving as Recording Secretary of the Minnesota Federation of Music Clubs, became a Special Member on moving to Minneapolis.

TEXAS MOURNS THE LOSS OF A FAMOUS COMPOSER

Sympathy is extended for the passing of Paul Goetz, widely known Texas composer, great favorite of the Federation, who had written more than 250 works.

PATRONIZE THESE MERCHANTS
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North Dakota—A. J. Daveau, 613 First Ave., North, Fargo
Northwest Piano Co., Minot

MEZZANINE

(*Continued from page* 7)

your heart good to hear them.

So it goes, fun all the way through. At the end of the symphony, out they rush for a Coca-Cola and things seem mighty slow during the intermission. But just after Mr. Ormandy resumes his program, thank goodness they are back and they squeeze past the people at the end of their row who are muttering things like "Let them sit in the aisle." As they come by us their fur scarves drag across the tops of our heads and the way this leaves my hair is really the way I got the idea for this new hair-do you like so much—it just seemed more practical to start out with a side-sweep and no part, since I was going to end up that way. But I'm afraid I must have swept it to the wrong side or something because it doesn't look right tonight, does it? Of course, I've just come from the concert.

Now guess what we were hearing! I have saved this for a surprise. Salome's *Dance of the Seven Veils*. And the killing things they said about it just kept us all in stitches for rows and rows. But wait, there's more!

We had an encore and it was—oh ha ha—it was Bach's Air for the G String and they—oh ha ha ha. Excuse me, but I'm laughing so hard I can't talk.

CHURCH MUSIC FESTIVAL NEWS

(*Continued from page* 30)

Goodland, reports a fine interfaith service held in Goodland with all of the city's 13 churches participating.

Michigan reports that several cities have held Choir Festivals. The State Chairman, Mrs. Oscar Hutchinson of Muskegon, has started a most interesting project. She is compiling a traveling scrap book of regular Sunday church bulletins. This is an excellent idea which we hope many states will copy.

JUNIOR HIGHLIGHTS

By VIRGINIA CASTOE COMBS

To condense all of the activity reported in April *Junior Keynotes* into this column would certainly require a large pot and considerable simmering. In reading its pages we of the Senior Department receive great inspiration for our own endeavors for the cause of Musical America, as we note the many worthwhile projects and outstanding accomplishments of our Juniors. Here, indeed, are the worthy champions of the art and to them we dedicate our whole program of festivals, scholarships and awards, giving cheerfully to the labor of love which makes them reality.

Each issue has its unusual items and this time the following items have caught your reviewer's attention:

The heart of our National Orchestra Chairman, Dr. Thor Johnson, whose "Crusade for Strings" is a challenge to all of us, will be made warm by the account of an activity of the Young Artist Club String Ensemble, of Fort Worth, Texas, and by the Pennsylvania State report which tells of the Butler Tuesday Juniors, where eight of the 15 members study violin. Another unusual group is the Choraleers of Centerville, Iowa, (for boys only, grades four through six.)

In Oklahoma a Junior Artist Bureau has been created "for the purpose of bringing together young artists needing performance and audiences receptive to them." Ten Junior Artists were presented last season and this year they will use an even larger number. The State President, Mrs. Frederick Libke, may be justly proud of her idea. Our Juniors are always substantial contributors to the various State projects. In North Carolina the Junior Division made the first contribution ($100) toward the Southeastern Regional Fund for the erection of the Hinda Honigman Library Building at Transylvania. In Ohio many Junior Clubs have helped to make the Ohio Scholarship Lodge at Interlochen a reality this year.

The Wilson Junior and Juvenile Music Clubs of Raleigh, North Carolina, have the distinction of being the first in their classification to sponsor a Grass Roots Opera. The proceeds created a fund for a scholarship to Transylvania. Opera is also an activity among Mississippi Juniors where La Petite MacDowell Club of Jackson (ages 8 to 12) presented selections from opera performed by their own members. The All Boys' Music Club of Columbia did *Hansel and Gretel* with puppets. This is all especially significant, since North Carolina is the home

(*Continued on page* 33)

The Choraleers of Centerville, Iowa, boys from the 4th through the 6th grades of Lincoln, Garfield and Central Schools, are shown as they appeared at a February concert with their director, Mr. Don Gunderson, and accompanist, Barbara Bradley, talented high school senior. The boys are wearing their brand new uniforms for the first time, with great pride.

THE ACCORDION JOINS THE PARTY

(*Continued from page* 14)

number of keys, the 12 bass and 25 treble key instrument is most popular for beginners. The European chromatic accordion has two, and sometimes three tiers of round or square buttons, in an entirely different arrangement from that of the piano-accordion. Some chromatic accordions have a change of tone when the bellow direction is reversed; this is not true of our piano-accordion.

Steel reeds mounted on aluminum plates are the source of sound. There are two reeds to a plate, with a leather valve secured to each one. Each plate is individually placed in its own wooden tone chamber. Pressing a key activates a valve which permits air to enter the chamber, causing the reed to vibrate. Varying amounts of pressure applied to the bellows by the performer directly influence the volume of sound emanating from the reeds. Much care must be exercised in the manipulation of the bellows, for through them all control of expression is maintained, from the most delicate pianissimos to the fullest fortissimos. One may play crescendos and diminuendos equally well.

In the mid-'30s, a revolutionary change came over the accordion. By a clever arrangement of slides within the instrument, acting like shutters, it is possible to combine or mix the various reeds to produce many color variations in tone. With the present improvements, one may combine all treble reeds so that three octaves will sound at once; or they may be selected individually or mixed as desired, simulating the sounds of other instruments, like the piccolo, bassoon, violin or clarinet.

The National Federation of Music Clubs recently recognized the accordion as a concert instrument by adding it to the musical instruments which participate in the Junior Festivals. I am glad also to note that the National Accordion Guild is federated as a Senior organization. It has been my pleasure this year to pick the concert repertoire for accordion competition in the Junior Festivals. Through our Festivals, I feel that we are training many accordion entrants for larger events. One of these days, perhaps some of them may take part in the annual World Championship Accordion Contests, which are being held in August of this year in Switzerland. Solo and duet events are interspersed with wonderful accordion bands competing for high honors. Only the choicest classical selections are permitted. A special event is the sight-reading contest.

Although the accordion is usually known as an instrument for social gatherings, men like Art Van Damme of Chicago have used our instrument as a true jazz medium. Yet it is most often used to perform classical music. Bach, Beethoven, Chopin are just a few of the composers whose works have been arranged for accordion and which give full enjoyment both to the accordionist and to his audience. Numbered among our accordion artists of today we find two men from the west coast. One is Galli-Rini, long revered by everyone for his phenomenal technique and musicianship. There are few that can duplicate the left hand bass technique that Galli-Rini has developed. John Molinari, with his fine concerts all over the states, is also in constant demand. In New York, Charles Magnante is the idol. He has been staff accordionist for one of the largest broadcast stations for many years. Texas is proud of its famed trio, consisting of a string bass played by concert bassist Len Manno and accordionists Bill Palmer and Bill Hughes.

Yes, we are proud that all over the country the accordion clan is fast expanding and finding its own niche in the musical world. In Poughkeepsie, my capable assistant, Don Rhind, is now conducting large classes for the International Business Machine Corporation. We are doing the same for an adult education group in White Plains, New York. My own school in Westchester is producing many happy musicians.

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JUNIOR HIGHLIGHTS

(*Continued from page* 28)

state of Mr. A. J. Fletcher, member of our National Opera Committee and founder of the Grass Roots Opera idea.

The State of Montana reports expanding the scope of its Junior work, and the re-organized Junior Music Club of Lancaster, Ohio, now lists 175 members. It would seem that laurels for Junior Extension might go to North Carolina, where 27 new and reinstated clubs are reported in this issue.

The Schubert Junior Music Club of Ponca City, Oklahoma, and the Youth Lecture-Recital Club in Marion, Ohio, are added to the growing list of Junior Clubs with 100% subscription to *Junior Keynotes*. Club Rating Honors for the month go to the B Natural Juniors of Columbia, South Carolina, with a score of 2024. Clubs from the states of Illinois, Oklahoma, Texas, North Carolina, New Mexico, Kentucky, Colorado, Ohio, Wisconsin, Florida, Pennsylvania and Kansas also placed on the Honor Roll.

Special mention is given to two more outstanding Year Books. This time both are from Mozart Clubs—one from Ponca City, Oklahoma, the other from Syracuse, Kansas. Subject matter for the year's study in the former includes: Folk Music, Hymns, International Music and American Music. An exchange program with a neighboring Club is also a feature. The paragraph of dedication in the latter serves as a fitting close to this column, "To the years which have been made more beautiful for us through music; to the many memories we have of the Mozart Club through these years; to all those who have made it possible for us to learn to enjoy and appreciate music, both as performers and as listeners, we dedicate this year book."

Lively News of Student Activities

By VIRGINIA PARDEE

Nancy Wallace, the president of North Carolina's lively Student Division.

SOUTHEASTERN REGION— North Carolina, Marguerite Bellois, Student Adviser, Nancy Wallace, State President, Student Division.

THE Convention of the Student Division of the North Carolina Federation of Music Clubs was held Saturday, April 21, in Raleigh, North Carolina. Headquarters were at the Sir Walter Hotel. Mrs. Quentin McAllister was Convention Chairman. The program for the luncheon featured Mrs. Maurice Honigman, National Board Member, outstanding student musicians and college groups, newly elected State Officers and celebrities. Special business included reports from the District Student Adviser, Departmental Chairman and others in the Student Division and the election and installation of State Student Officers. A Workshop for Officers and Chairman in the Student Division was held during the Senior Convention on Thursday afternoon, April 19. This Workshop was planned for the benefit of outgoing and incoming State Student Officers and Departmental Chairmen. Of special interest during this period was the arrangement of dates for Fall District meetings of the Student Division in connection with the Senior and Junior District meetings.

VIRGINIA—Annual Student Day Activities of the Virginia Federation of Music Clubs, Roanoke, Mrs. Vernon S. Mayberry, Chairman, April 28, 1956:

For this the College Choral Division of the Federation collaborated with the Centennial Commission. Paul Calloway, Choir Master of Washington Cathedral, Washington, D. C., conducted the massed Festival Choir in the King Auditorium, Staunton, at 8 p.m. The following works were on the program: *Magnificat* by Bach and *Let Us Now Praise Famous Men* by Vaughan Williams. The business session of the Student Convention preceded the rehearsal of the massed choir. A dance was held, following the concert, for all participants.

NORTHEASTERN REGION—Rhode Island's State President, Miss Gertrude Caulfield, moderated a Student Forum at the Northeastern Regional Conference held in Boston, Mass., March 20 and 21. Its timely and provocative subject, "Magic Fields to Conquer," highlighted Vocational Guidance for Young Musicians and was well received.

OHIO—The Ohio Scholarship Lodge at Interlochen is now a reality and a committee has been set up to select the three high school-age students of music who will be the recipients for the summer of 1956. Each applicant must be a member of a federated Music Club and must be a high school student of at least sophomore standing.

MICHIGAN—Among the many important events of the 39th Annual Convention of the Michigan Federation of Music Clubs, April 23, 24 and 25, 1956, was the presentation of the Grinnell Award Piano Winner who was chosen through auditions. It was Shirley Anne Seguin of Detroit, a student at Marygrove College in that city, who is 19 years old. Following her performance during the second half of the Flint Symphony Orchestra concert, April 23, under the direction of Dr. Ray Gerkowski, the winner received the $1000.00 award from Lloyd Grinnell, President of the Grinnell Brothers Music House of Flint, Michigan. This is the first time this award has been given, it having been created in the summer of 1955.

CENTRAL REGION—Illinois' Student Convention convened Sunday evening April 29, at the Congress Hotel. It was part of the Biennial State Convention, commemorating the 40th year of the Illinois Federation of Music Clubs. Mrs. Ada Brent, State Student Adviser, was Mistress of Ceremonies. There was community singing, presentation of Student Club Presidents; a musical program featuring string quartet (Student) piano and vocal solos, a trio of piano, violin and flute; an Opera Workshop presentation; and a panel discussion; "Our Student Musicians, the Open Door, and the Wide, Wide World of Opportunity." Mrs. Charles A. Pardee, National Student Adviser, was moderator; Dr. Rudolph Ganz, a member of the National Committee on Vocational Guidance, was a member of the Panel.

Shirley Anne Seguin, who won the first $1,000 Grinnell Piano Award of the Michigan Federation.

Six hundred dollars in cash awards plus solo appearances were won by five Student members of the Illinois Federation April 7 at Federation-sponsored auditions. David Pope, 17-year-old pianist, and Jan Rodriguez, dramatic soprano, pupils of Lola Fletcher, won $150 each and will make solo appearances with the Morgan Park Gleeman May 8. Such outstanding talent competed in the Dasch award conducted for the Chicago Business Men's Orchestra that instead of one winner three were declared. They are Susanne MacDonald, harpist, 21, a student of Marie Ludwig; and Rosalind Davidson, cellist, and Claretta Lafferty, flutist, studying at the University of Illinois. Each will receive a cash award of $100, and the three will appear next season in a Young Artists Festival Concert with the orchestra, which will be dedicated to the Illinois Federation of Music Clubs in recognition of its outstanding work for student musicians.

PARADE OF AMERICAN MUSIC TO BE ANNUAL

We had expected to present a resume of the 1956 Parade of American Music in this issue, but reports are flowing in such numbers that it has been impossible to tabulate them as yet.

Meanwhile Past President Ada Holding Miller, who conducted last years and this year's Parade, reminds us that this is an annual event, and that awards will be presented for the 1957 parade at the National Biennial Convention in Columbus, Ohio, in the Spring of that year.

The Latest from the Music Publishers

Reviewed by **MARTHA GALT**

MEET THE COMPOSERS!

EUNICE Lea Kettering, composer, of Ashland College, Ashland, Ohio, is no stranger to Federation friends and has been heard in many programs of her own music. Two of her recent published compositions are in entirely different moods. *Psalm 86* is an a cappella anthem for four-part mixed voices, written on two ancient Jewish scales. The composer briefly analyzes the anthem, dividing it into three parts, with suggestions for rendition which should prove helpful for study. The seven verses from *Psalm 86* are from the *King James Version*, and the anthem closes with a traditional Jewish *Amen*. It is impressively written, and not too difficult for the average choir. It is published by Mills Music, Inc. A new secular song is a setting of a poem by Martha E. Holmes, dedicated to "Martha the poet, and all who have her capacity for friendship." It is entitled *Gifts*, and is a beautifully conceived song of friendship and devotion. The melodic line is sustained and the supporting harmonies are quite modulatory, and well suited for the low voice for which it is written. Publisher is Galaxy Music Corporation.

Bonita Crowe is a Special Member of NFMC of long standing. Formerly president of the Mississippi Federation of Music Clubs, her home is now divided between Atlanta, Georgia, and Lake Wales, Florida. Both states claim "Bonnie," but since she serves as State Chairman of Special Membership for the Georgia Federation of Music Clubs, this state seems to have a stronger hold on her efforts. Several new compositions of hers have appeared on the publishers' list. This time Pro Art Publications have honored her. The songs are all brief and written with great simplicity of style. *Where Love Walks* (words by Laura B. Shallenberger), *The Singing Lesson* (words by Ruth Morgan), *Lullaby* (words by Lucille F. Oslin), in Negro dialect, *My Mother Was a Lady* (words by Ollie Reeves, who writes a poem a day for the *Atlanta Constitution*), and a Negro Spiritual with text by Dr. Wightman F. Melton, called *Esh'ni's Pesh'e*. Each one has an easy accompaniment and flowing melody. *The Legend of Yonah*, which was written as a vocal solo some time ago, has been arranged for *SSA*, and would be a nice number for high school girls to know. It is based on a legend familiar to those who know Yonah Mountain in northern Georgia, the story of Belinda, who strummed on her dulcimer, which is still to be heard on certain days when the breeze wafts her sad story.

Our reviewer, Miss Martha Galt.

SCORES

An old Irish folk-song, *My Love's an Arbutus*, has been charmingly arranged for strings and piano by Robert Bowell. Scored for three violins, viola, violoncello, bass (ad lib) and also piano, which is optional, the melody flows from violins to cello, in simple unaffected manner. It is a publication of Novello & Company, Limited. (Incidentally, if choral groups are interested in this lovely old folk song, it has been transcribed for male voices (*TTBB*) by Julius Harrison, from the melody as arranged by the distinguished Irish-born composer, Charles Villiers Stanford, who spent most of his life in London.) It is published by Boosey & Hawkes.

Ernest Tomlinson has created a *Suite of English Folk-Dances*, for full orchestra, utilizing six old English tunes, taken from various editions of *The English Dancing Master* by John Playford, published between 1650 and 1728. In this arrangement the composer has not lost sight of the original spirit of the dances and has accorded them originality of treatment without obscuring the melodic charm. The six dances are entitled: *Jenny Pluck Pears, Ten Pound Lass, Dick's Maggott, Nonesuch, Hunt the Squirrel* and *Woodcock*. Novello & Company, Limited, are the publishers.

VOCAL SOLOS:

From the Associated Music Publishers, Inc., come two contrasting songs for medium range. *Longing* by Robert Hall is a tender love song, which is a setting of the poem by Sidney Lanier often called *Look Off, Dear Love*. It is richly harmonized in romantic spirit. *Fairies*, by Josephine J. Hutchinson is an airy little encore song with sprightly accompaniment, with words by Catherine Malloy Bloom. Two songs by John Duke are from the *Modern Art Song* written by contemporary composers and published by Carl Fischer, Inc., as follows: *Evening* (for medium vocal range), a tranquil setting of the text by Frederic Prokosch, reaching a surprising climactic ending, on the lines, "My heart burst into music, and my body into fire!" The second song, *Just Spring*, (poem by e. e. cummings), is for high voice, and is quite whimsical and light-hearted. The attractive accompaniment utilizes little snatches of "itisket-itasket" cleverly.

Galaxy Music Corporation has several songs of great interest. Those of Richard Hageman always attract attention, for their perfect welding of music and text. *A Lover's Song* (My True Love) with text by Robert Nathan, for high voice, is a very tender love song, which sounds like a bit of old English romance. The nonsensical poem by Edward Lear, *The Owl and the Pussy-Cat*, receives a very humorous treatment as Mr. Hageman proceeds to proclaim the romance of this very strange pair, in crisp staccato chords, and delicate little runs, with wry humor.

TWO PIANOS

Concert Rondo in D Major (Köchel No. 382) by Mozart, was composed in 1782 as a replacement for the Finale of the Piano Concerto in D Major (K 175), but was not published until 1879. Michael Fisherman has edited it and made a reduction for two pianos from the score, which required about 10 minutes for performance. It is in the form of a theme and variations, with a short cadenza near the close. Orchestral accompaniment is on rental basis from the publisher, G. Schirmer, Inc. Two copies of the score are necessary for performance for two pianos. This being the two hundredth anniversary of Mozart's birth, renewed interest will be manifested in his works.

PIANO SOLO

Focusing attention again on the 200th birthday of Mozart are new editions of many of his works by various publishers. Theodore Presser Company has a wonderful new edition of the Sonatas and Fantasies, prepared from autographs and from the very earliest printed copies, by Nathan Broder. There is quite an interesting Preface, covering not only the reproduced autograph of a page of the Sonata in A minor, and several photographs of oil paintings of Mozart, but also copious illustrations and explanatory remarks regarding trills, appoggiaturas and staccato notes and their performance. Stanford King has again displayed originality in bidding for interest in acquiring technique in his book *Studies on Famous Tunes*. Children will love his five finger exercises, arranged on such

tunes as *Old MacDonald Had a Farm*, *Pop! Goes the Weasel* and others of similar folk interest. Clayton F. Summy Company has compiled several volumes of excellent teaching pieces for all grades, filling the requirements of various technical and musical needs. From Everett Stevens, there is an *Album of Piano Solos* containing a dozen and one of his choicest pieces for the earlier grades. For the more advanced pianist there is a collection called *Recital Pieces*, with a dozen numbers from Debussy to Shostakovitch, including such numbers as *Arabesque No. 1* of Debussy, two *Bagatelles* by Tcherepnin, three *Fantastic Dances* by Shostakovitch and other comparable numbers. Two other collections worthy of attention are *Musical Finds from the 20th Century*, edited by Leo Podolsky, and *Contemporary Piano Literature*, selected by Frances Clark. Young pianists from the 3rd and 4th grades will become acquainted with Bartok, Kabalevsky, Tansman, Shostakovitch, Prokofieff and others of the modern school. Maxwell Eckstein has arranged a nice setting of Musetta's Waltz from *La Boheme*, which is both playable and easy, and rewarding, with its tunefulness. Carl Fischer is the publisher. Marie Westervelt has made quite a bid for the interest of boys in two little volumes she has written. *Play Ball* is both seasonal and timely, as the Big League players warm up in spring practice; all the tunes included have a bearing on this favorite national sport. Jane Flory wrote the lyrics which may be sung, and also made the clever illustrations. The second volume, *Blues to Boogie*, is a set of easy improvisations on popular American tunes—there is one duet on *Willie the Weeper* included—all of which are tunefully and attractively arranged by Marie Westervelt, for Elkan-Vogel Company.

ORGAN SOLO

Suite in E Major by Everett Titcomb is very ingratiating, providing interesting and melodic material, with no great difficulties as to performance. There are four movements, a Prelude, Scherzo, Cantilena and Recessional (somewhat like a Sarabande), all very closely related in tonality. H. W. Gray Co., Inc., is the publisher. From the Saint Cecilia Series, same publishers, come three interesting treatments of hymn-tunes by composers who understand so well the possibilities of the organ for an average performer. Maurice Whitney contributes Improvisation on *St. Agnes*, written in a fairly quiet mood, and the more brilliant and stately Improvisation on *Miles Lane*. The Toccata on *How Firm a Foundation* by Claude Murphree is based on the *Foundation* tune, and presents more technical problems than the other two. The melody is for the most part carried in the pedals. *Aria* by Fiemin Swinnen has a flowing, cello-like melody, to a simple chordal accompaniment, very richly harmonized. The middle section has a secondary theme, which has a harp-like arpeggiated accompaniment. Chester Kingsbury provides Hammond registration for all the above numbers. A very big and unusual number for festivals or, for general use, is the Fantasy on *Wareham* by Searle Wright. The composer provides brass fanfares, percussion and a Choral Finale, which make for a big and impressive number if used this way. (Instrumental and vocal parts may be had from the publisher, the H. W. Gray Co., Inc.) However, it may be used to more practical advantage if used as only an organ solo, as it is so arranged.

ORGAN AND PIANO

Donald A. Griscom has made a very satisfying arrangement of the perennial favorite, *Liebestraum No. 3* by Franz Liszt. The melody is played in rich registrations on the organ, while the piano provides the arpeggiated accompaniment. The cadenzas are by both instruments. Hammond registration is again by Chester Kingsbury. The H. W. Gray Co. is the publisher.

CHORAL

A unique number for *SATB* and percussion is *Fiesta* by Merry Carol Mastroleo. There are no words, but only syllables such as la, loo, tum-ta-ta, dum-dum, and Fee-ch-sta, which repeatedly are used. But the rhythmic interest is pronounced and the piano accompaniment fascinating. *The Four Freedoms* by David Stanley York is a very dignified martial number for four-part mixed chorus, with divisi parts and baritone solo. It is to be sung a cappella, and Theodore Presser Co. is the publisher of both numbers. From the *Modern Series* of the H. W. Gray Co., Inc., (Agents for Novello & Co., Ltd.) are three springlike numbers which will prove refreshing. *The Nightingale*, a Madrigal for four voices, by Thomas Weelkes (1600) is arranged for *SSA* by Henry Leslie. *Good Morrow, Fair Ladies*, a canzonet by Thomas Morley, 16th Century composer, transcribed for *SSA* or *SST* a cappella, and a glee by Michael Este, 17th century English composer, called *How Merrily We Live*. If you have sung them before, perhaps repeating will be in order for the season! For four-part mixed voices, an old Somerset folk-song collected by Cecil Sharp—*The Sign of the Bonny Blue Bell*, has been freely arranged for a cappella singing by Arnold Foster. The well-known *Shepherd's Dance* from *Henry VIII* by Edward German has been arranged for *SATB* by H. A. Chambers, with piano accompaniment. *The Angler's Song*, with words by Isaak Walton and music by Eric Thiman, should have great appeal for those prospective fishermen, as summer approaches, when they can "banish all sorrow, and sing till tomorrow, and angle and angle again!" It is for *SAB*, piano accompaniment. The last named are from Novello & Co. Ltd.

Clayton F. Summy Co. has brought out a generous number of choral arrangements for varying voices. *The Raindrop* is a nice arrangement of the familiar *Arensky Waltz* for *SSA* from the Suite Op. 15 for two pianos. Philip Warner adapted the music, B. J. Barth wrote the words, and it is quite effective. *The Secret* by Raymond Rhea is a bright little waltz-like number for *SSA*, accompanied, telling of the secret shared by the robin, the cherry tree, and the poet. For *SSA* a cappella is a three part women's chorus, *Deep Is the River*, by Hermene Warlick Eichorn, who, writes her own text. It should be performed artistically by an experienced group, to insure enjoyment of the subtle shadings and rhythmic beauty. These folk songs from Clayton F. Summy Co. will also make interesting singing for four part mixed groups: The appealing Appalachian song, *Black Is the Color*, is always a favorite of everyone, and Fred Smale has made an interesting version for *SATB* with optional piano accompaniment. He also has arranged an old square dance tune, *Love Somebody, Yes I Do* as a very rhythmic version for *SATB* with piano accompaniment.

The eminent and gifted Italian composer, Mario Castelnuovo-Tedesco, has made three outstanding choral settings of poems by John Keats for four-part men's voices, a cappella. They are, *Old Meg, Happy Is England*, and *To One Who Has Been Long in City Pent*. The composer does rich tonal effects and these are good material for male choral groups. For four-part women's voices, the same composer has done a very descriptive setting of another Keats poem called, *On the Grasshopper and Cricket*. Throughout most of the song there is the high pitched repeated octavo tone of the cricket, like a soft pedal point, in the piano accompaniment. Galaxy Music Corporation is the publisher. Two choral numbers which should appeal to High School choral groups are *My Music Box* for *SSA* by L. Marguerritte House, who adapts the music and suggests a little dramatizing; the other, for *SAB*, *Now When the Day Is Fading*, which Stuart Churchill arranged and also translated from Mozart's opera *Don Giovanni*. They are publications of Belwin, Inc. Both have piano accompaniment. H. Alexander Matthews contributes a very fluent and sensitive number for *SSA* called *Birds of Passage*. The voice parts lie rather close together, and the accompaniment is restless and flowing. The H. W. Gray Co., Inc., is the publisher.

CHORAL (Sacred)

Spring Comes Again by the 16th Century composer, Melchior Vulpius, has been adapted for *SSA* by Homer Whitford. It is a very joyous, brief anthem

(Continued on page 37)

PAST PRESIDENTS ASSEMBLY ADDS CHAPTERS

By ELEANOR F. PASCOE

The Past Presidents Assembly is getting to be Big Business. The November 30th Treasurer's Chart, published in *Music Clubs Magazine* for January, 1956, showed a total membership of 5,465, a gain of 602 over the July 1 chart, 1955. We now have 249 chartered chapters, a gain of 13 during the past year, with several more in the organization stage.

New chapters are established in Scottsdale, Pa.; Montana State; Lubbock, and Haskell, Texas; Dickenson and Minot, North Dakota; Seattle, Washington; Central City, Kentucky; Lindsay, Oklahoma; Grand Forks and Devil's Lake, North Dakota, Staunton, Va., and Glasgow, Kentucky. We welcome them to the fold and know they will be a great asset to the Federation, the club, and the community. They conserve the energies and abilities of those officers who have served their club or state as president, they act in an advisory capacity to their club when called upon, assist with hospitality and financing of young artists who appear on club or community programs, and last, but not least, they contribute each year to the Young Artist Fund of National and State through benefits or contributions.

CHAPTER NEWS

A charter has been granted to Seattle, Washington, which was organized through the instrumentation of Helen Crowe Snelling, Western Regional Vice President. Mrs. Oscar Merrick has been chosen president. Mrs. L. T. Silvain, State Chairman, calls the Past Presidents Assembly the "Order of Gavel Pounders," in her article in Washington's *News Flashes*.

The Scottsdale, Pennsylvania, Chapter of the Monday Musical Club, Mrs. Alfred Fisher, president, proudly announced the granting of its charter in the Pennsylvania *News Sheet*. This chapter is planning a Hymn Festival as its project for the Young Artist Fund this Spring.

Several States publish the list of their members of PPA in the State publication, as well as the National Chairman's Plan of Work, which is very gratifying.

The Montana State chapter, organized by Mrs. William H. Fluhr, National Board Member, has its Past State Presidents as charter members. Many club presidents will be added to its roster as time goes on. Texas has two new chapters: Lubbock, Mrs. Odis Hackner, president, and Haskell, Mrs. Tommy B. Hawkins, president. Both are doing fine. Texas' State President, Mrs. Paul Moss, has been named First Lady of Odessa, for her contribution to the musical and civic life of the town. "Tommye" was our hostess at the National Board meeting last September, and has been president of almost everything in the town, district and state. Texas leads the Federation in number of PPA members, and has a very active chairman, Mrs. Ina Wooten Jones, who keeps them on their toes. Ohio's chairman, Mrs. A. H. Anderson, sent me (at my request) 50 samples of the "dues" envelopes which she sends to the members, and which may account for the fact that Ohio is second on the National chart of our membership.

Mrs. W. J. Servis, president of the Dickenson, N. D. chapter, sent a newspaper account of the organization of the chapter and also an article about the 15 music clubs which have joined the Federation in anticipation of entertaining the State Convention. Quite a feat! Mrs. Harley King, former National Board Member, is the organizing president of the Schumann Club Chapter in Minot, N. D., which has just received its charter. The chapter held a scholarship tea this spring. Mrs. Robert F. Taylor, chairman of Virginia PPA, sends me a whole page from the *Virginia Musician*, about the Assembly, urging every past president to join, and also to own a PPA pin, which they may purchase from the National Insignia chairman, Mrs. Nina Howell.

The Philharmonic Club of Lindsay, Oklahoma, has applied for a charter and the Holdenville Club has applied for a duplicate charter to replace one which was lost in moving. The Southern California members of PPA recently held a very successful silver tea for the Award fund of State and National. There are probably many more such affairs that have not been reported to me. Please send me a full report after your spring convention, by June 1, if possible, so I can have a report for the National meeting in Chicago this summer which will "knock them for a loop!"

FROM THE MUSIC PUBLISHERS

(Continued from page 36)

of praise, with organ accompaniment. Laurence Dilsner has arranged a very prayerful and lovely setting for the famous Prayer of St. Francis which he calls, *Lord, Make Me an Instrument of Thy Peace*, for *SATB* a cappella. On the phrase, "Where there is doubt—faith" he cleverly uses two bars of the hymn tune *Olivet*, ending on a triumphant phrase at the close, "There is joy." The two anthems are publications of J. Fischer & Bro. The joyful and exultant anthem, *My God and King*, is a setting by Derek Holman of the poem by George Herbert for *SATB*, organ accompaniment. It is a very fine anthem of praise, for general use, vigorous and convincing, with a beautiful message. *Thus Saith God The Lord* for *SATB*, by William H. Harris, was composed for a service of the Most Noble Order of the Garter, held on June 13, 1955, at St. George's Chapel, Windsor. The text is taken from the Book of Isaiah, also incorporating two stanzas of a Watts hymn, *"From All That Dwell below the Skies."* It is very dignified and moving, built along broad lines. The above are publications of Novello & Co., Ltd.

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OUR OTHER ESCORTED TOURS FOR 1956:

42-DAY COLLEGE GROUP TOUR TO EUROPE leaves Austin by air on June 13.

22-DAY TOUR TO ALASKA, CANADIAN ROCKIES & PACIFIC NORTHWEST leaves Austin on August 11.

38-DAY SEA/AIR "SPRING IN SOUTH AMERICA" TOUR, sailing s/s DEL MAR from New Orleans to Rio de Janeiro, thence by air, BRAZIL, URUGUAY, ARGENTINA, CHILE, PERU and PANAMA leaves Austin on August 22.

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IN A BATH OF ORCHESTRAL SOUND

(Continued from page 9)

clearly and the conductor can hear them. He cleared the stage. The singers retired to two dressing rooms back stage, equipped with loud speakers connected with the orchestra. They could be heard but not seen. Mr. Goldovsky, from the orchestra pit, played the opening bars of the third act sextet from *The Marriage of Figaro*, and from back stage, each of the six singers came in in perfect time and pitch.

Mr. Goldovsky used this method in a performance of Hindemith's difficult modern opera, *Mathis der Maler*, and found that it left the singers marvellously free for acting and for musical expression. A microphone and loud speaker apparatus of the type he uses costs about $50 to $60.

"Cuing by ear is more accurate than by eye," said Mr. Goldovsky, "because the ear is more sensitive than the eye, and so timing is more precise. But there is one requirement: your singers have to be good musicians, with an excellent time sense. The system only works with these."

The whole conference was fascinating and marked the first time that more than 125 representatives from over 80 opera companies in 29 states met to exchange ideas on opera producing. We learned also that of the 210 different operas produced in the United States in the past two years, 65 were standard repertory works (with 1648 performances), 74 of them were operas by contemporary American composers (with 1,143 performances) 33 were by contemporary Europeans and 38 were by less familiar 18th and 19th century composers. What was the opera most frequently performed? Guess. Menotti's *Amahl and the Night Visitors*, an American opera, led the list with 196 performances. Puccini's *La Boheme* was second with 131 showings. Among the European modern and classic operas, Vaughan Williams' *Riders to the Sea* and Mozart's *The Impresario* were the favorites.

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Opera Arts, Outgrowth of Community Opera, Inc. Gives Program

The Master Institute Opera Arts Classes, founded last fall, gave their first public presentations April 9, 10 and 11 at the Master Theatre in New York City. Scenes from Puccini's *Madame Butterfly* and Verdi's *La Traviata* were given in what proved to be three gala evenings. Critical New York opera audiences were delighted at the beauty of the performances by the students.

Particularly interested, of course, were the members of Community Opera, Inc., sponsored by the New York Federation of Music Clubs. Their experience in giving over 100 opera performances in New York City and its environs convinced them that preparation for opera singers, conductors and

(Continued on page 43)

Prominent at the Opera Arts presentations were: l. to r. Armando Cosentino, scenic designer; Mrs. Nettie Horch, director of the Master Institute of Arts; Burton Leslie, director of the Opera Arts Master Classes; Gladys Mathew, co-director of Opera Arts, and Gunda Mordan, stage director.

Fascinating Plans for National Board Meeting Are Announced

The famous Edgewater Beach Hotel in Chicago where the Board Meeting will be held August 22 through 26.

THE tentative program for the meeting of the Board of Directors, District and State Presidents Council and National Chairmen of the National Federation of Music Clubs, scheduled for August 22 through 26 at the palatial Edgewater Beach Hotel in Chicago, as released by the Co-Chairmen of the event, Mrs. Henry L. Porter, Illinois State President, and Mrs. Charles A. Pardee, National Board Member, promises much that is interesting and stimulating.

A few among many highlights will be a brunch honoring the schools of music in the Chicago area; an American Music Forum with Past President Ada Holding Miller as moderator, and a formal banquet with the National President, Mrs. Ronald Arthur Dougan, as toastmistress. At the last-named, Miles Nekolny, baritone, the Federation's 1955 Young Artist voice winner, will be heard. Dr. Rudolph Ganz, a member of the Federation's Student Vocational Guidance Committee, will be the speaker, and an Opera Panel arranged by Miss Quaintance Eaton, National Chairman of Opera, will conclude the evening's program.

Rochelle Liebling, a Kelley Scholarship winner of a year ago, will be presented during the Board Meeting.

Among the social activities will be a reception at which Mrs. Royden James Keith, Past National President, will be hostess; an opportunity to visit the new permanent quarters of the Illinois Federation in the Fine Arts Building; and a White Breakfast, with Mrs. Keith presiding, for which an exceptionally fine program of church music is planned.

One of the most important items on the program will be a report of the progress of the Federation's recently launched String Crusade by Dr. Lena Milam, Chairman of the Crusade, and Dr. Thor Johnson, who was responsible for the launching of the project.

The tentative program is:

WEDNESDAY, August 22nd

1:30 p.m.—6:30 p.m.	Committee Meetings—Finance, Budget, Revisions
8:00 p.m.—10:00 p.m.	EXECUTIVE COMMITTEE MEETING.

THURSDAY, August 23rd

8:00 a.m.—8:45 a.m.	Coffee Hour
8:50 a.m.—10:00 a.m.	CLOSED SESSION COUNCIL OF DISTRICT & STATE PRESIDENTS
10:05 a.m.—11:30 a.m.	CLOSED SESSION NATIONAL BOARD OF DIRECTORS
11:45 a.m.—1:15 p.m.	BRUNCH, Honoring Schools of Music
1:30 a.m.—4:30 p.m.	FORMAL OPENING OFFICERS' REPORTS
4:30 a.m.—5:30 p.m.	CONFERENCE, Department and Committee Chairman with the Coordinator of Departmental Activities
5:30 p.m.—6:00 p.m.	INFORMAL RECEPTION, Mrs. Royden J. Keith, Hostess
6:00 p.m.—7:30 p.m.	INFORMAL DINNER (open) (short musical program)
7:45 p.m.—9:00 p.m.	AMERICAN MUSIC FORUM, Mrs. Ada Holding Miller, Moderator, Distinguished Speakers
9:15 p.m.—10:00 p.m.	STRING CRUSADE Dr. Lena Milam, Dr. Thor Johnson

FRIDAY, August 24th

8:00 a.m.—8:45 a.m.	Coffee Hour
8:50 a.m.—9:50 a.m.	JOINT MEETING BOARD AND COUNCIL, REPORTS
9:50 a.m.—11:50 a.m.	PANEL—THE PRESIDENTS' MANUAL Coordinator, Council Chairman, Club Rating Chairman
12:00 noon Recess	Lunch on your own
1:00 p.m.—1:50 p.m.	AUDITIONS SCHOOL, Mrs. Floride Cox, Mrs. Gaillard Fuller
1:50 p.m.—2:50 p.m.	JUNIOR FESTIVALS, Mrs. Ruth Burgess, Miss E. Marie Burdette
3:00 p.m.—3:15 p.m.	KELLEY SCHOLARSHIP WINNER, Rochelle Liebling, pianist
3:30 p.m.—4:30 p.m.	AUDIO-VISUAL EDUCATION, Mrs. Naomi Reynolds
4:30 p.m.—5:15 p.m.	PUBLICITY MAGAZINES
6:30 p.m.	FORMAL BANQUET Mrs. Ronald A. Dougan, Presiding; SPEAKER, DR. RUDOLPH GANZ, Vocational Guidance; Miles Nekolny, Young Artist Winner 1955; OPERA FORUM, Quaintance Eaton, Moderator Distinguished Speakers

SATURDAY, August 25th

8:00 a.m.—8:45 a.m.	Coffee Hour
8:50 a.m.—11:50 a.m.	Reports, LEGISLATION, EXTENSION, INTERNATIONAL MUSIC RELATIONS, MUSIC IN HOSPITALS, NATIONAL MUSIC WEEK, SCRAP BOOKS, SUMMER SCHOLARSHIPS, BY-LAWS, REVISIONS-CITATIONS
12:30 p.m.—Luncheon	KUNGSHOLM
2:00 p.m.	Puppet Opera
4:30 p.m.	Open House, Illinois Federation of Music Clubs
6:30 p.m.—7:30 p.m.	Supper on your own
8:00 p.m.—10:00 p.m.	Business sessions (closed)

SUNDAY, August 26th

9:00 a.m.—10:30 a.m.	White Breakfast, Mrs. Royden J. Keith presiding A Church Music Program
1:00 p.m.	Closed Board Meeting followed by Executive Meeting

THE NORTHEASTERN REGIONAL CONFERENCE

(*Continued from page 28*)

through the Young Artist and Student Auditions; through the large number of scholarships and awards, which, inclusive of those given by State Federations and individual clubs, involve an expenditure of nearly $98,000 annually, and through the new Student Vocational Guidance Committee, which is helping young people who are not seeking a concert career to orient themselves in some other professional musical field."

She defined as one of the greatest obligations of the Federation, consistent and continuing support of American music.

"When the question is raised as to whether we have a truly indigenous musical culture in this country, we are faced with the fact that much more must be done to bring together three groups of people; the contemporary composer, the trained performer and the appreciative listener," she said. "A growing mutual understanding among these is the guide to the creative musical vitality of our land. We are still performing repertoire about 90% from the past, while turning out thousands of young American musicians and composers, beautifully trained, who have literally no place to go."

Mrs. Dougan made clear that she felt the Federation should be one of the most potent influences in remedying this situation.

The National President cited new features of the Federation program, all of them addressed to the stimulation of opportunities for American musical talent, and therefore incidentally to the creation of the new youth leadership in the musical world which she considers so important. These were the "Crusade for Strings" outlined in her editorial on page #3 of this issue; the creation of an Opera Department, with chairmen in the Student and Junior as well as Senior Divisions; and perhaps most important of all, the appointment of a Student Vocational Guidance Committee composed of noted music educators in a variety of professional capacities which will channel into useful and productive fields the talent of students whose ultimate objective is not the concert platform.

In closing her address, Mrs. Dougan referred to the Latin inscription engraved at the entrance of St. Paul's Cathedral in London as a tribute to Sir Christopher Wren, the architect—"Non sibi, sed pro bono publico"—"Not for himself, but for the public good"—to which are added the words: "If you seek this monument, look around you."

"The Federation of Music Clubs," she concluded, "is building an edifice of community and national culture 'not for itself, but for the public good.' If you seek its monument, look around you; and listen to its music on the wings of song! You have its theme and variations."

The Peloquin Chorale of Rhode Island was to have furnished much of the musical program at the banquet, but was stormbound. Two of its members, however, Judith Kelly, mezzo soprano, and Annette Guay, pianist-accompanist, were heard in a delightful series of selections. Markowski and Cedrone, duo-pianists, who completed the program, played with vivacity and interpretive skill.

Aside from the workshops and panels which brought to the attention of the Northeastern Regional members the major facets of the program, the principal highlight was the American Music Forum, at which Mrs. Ada Holding Miller, immediate Past President, was to have presided. Mrs. Miller was among the stormbound, and Mrs. J. V. McGreevy, vice president of Rhode Island, served in her stead. Speakers were John Tasker Howard, the Federation's Advisory Chairman in the American Music Department; Mabel Daniels, one of the foremost of present-day woman composers; Norman M. Leavitt, president of the New Hampshire Federation and head of the Portsmouth Chorus of 90 members representing 19 different towns, and Harrison Keller, president of the New England Conservatory of Music.

Mr. Howard, the initial speaker, said that when he wrote his first book on American music 30 years ago, the only people who were interested in American compositions were the people who wrote them, and a few patriotic souls who wanted them to be heard. At that time the only American composers of nationwide note were the so-called Boston group, prominent among them Chadwick and Foote, and MacDowell was the only American composer with international standing. Since then the situation has changed. Young people in this country are showing tremendous talent. This is due in part to the coming to this country of many of the world's most famous composers, who are taking private pupils or serving on the faculty of various conservatories, colleges and universities; to the great growth in the number of music schools, and to the increase in the number of performing groups.

"Even so," he said, "there is not yet a millenium. To be sure, the American composer is more nearly able to make a livelihood than he was 30 years ago. But that does not mean that, except for the support of organizations like the American Society of Composers, Authors and Publishers, which has undertaken to collect for performances of serious works in concert and on the air, composers of serious music would find it possible to make a living. The truth of the matter is that serious composers are being subsidized by their Broadway colleagues, who represent three-fourths of the membership of ASCAP. But in spite of that the tide is turning, and it will turn even more significantly with the great increase in record outlets and in number of performances on radio and television."

Miss Daniels, whose topic was "The Challenge to the Woman Composer," attributed the fact that women composers—although

there are many of high merit—have not achieved equal recognition with men, to two factors. The first is that there has as yet been no dominant figure among women composers, as there was, for example, in the field of art; namely Rosa Bonheur. She also said that for sheerly physical reasons it was difficult for the average woman to compete with men, partly because of her heavy responsibilities—the care of the household, etc., etc., and partly because they do not have equal physical stamina. "It takes long hours and endless hard physical labor to transfer to paper the score of a major work even after it has been conceived in the mind," Miss Daniels said, "and that is easier for men than women."

Miss Daniels listed as the qualities which women need to reach the heights in the composition field a strong constitution, originality, and above all, courage. "There are many gifted women working today who are far better equipped than we pioneers," she modestly said—although her own successes have been spectacular. "I strongly anticipate that from among them two or three great woman composers will emerge."

Mr. Leavitt listed as the great assets of a community chorus, like the one in his home town, Portsmouth, the fact that it "provides an outlet for people who get great joy out of singing, that it is a fine agency for the discovery of individual talent, and that it familiarizes both the chorus and the public—particularly those who do not live in great metropolitan areas—with a far wider musical repertoire than the one with which they have been previously acquainted."

Dr. Keller's special contribution to the discussion—although he contributed much that was valuable—was that he advised against the all-American program, in the interest of the American composer himself. The best technique, he said, was in every concert—except, of course, the period concert or the concert featuring the works of a single composer—to combine compositions of the past with compositions of the present so that there would be something to suit every taste.

He also went to the defense of the performer who does not play or sing new music, saying that although many of them would like to do so, they are frequently rebuffed by the audience. "Much of the music written after World War I and for several subsequent years," he said, "violently attacked the ear, and out of that situation a certain prejudice against modern music arose. But many compositions we did not understand then are now regarded as the great music of our time." He suggested that in arranging so-called contemporary music programs, organizations and individual performers select works which bridge the gap between the past and the present.

With the exception of this forum and the various special functions—breakfast, luncheon, tea and banquet—the conference was given over largely to workshops. All were spiritedly conducted and proved that this type of program has immense appeal.

One of the finest was the forum dealing with Young Artist Auditions, conducted by Mrs. C. Arthur Bullock, National Vice President. In opening, Mrs. Bullock outlined the five categories of performers announced at the conclusion of the Texas Board meeting, and said that since then, in addition to the traditional Federation awards of $1,000 in cash or a Town Hall recital, these additional awards have been secured: an opportunity for the winner in man's voice and woman's voice to audition at the Metropolitan Opera; a guaranteed appearance for a fee with the Boston "Pops" under the baton of Arthur Fiedler for at least one winner, and a managerial contract with National Artists Corporation for at least one winner, to be selected by the president of the corporation, Luben Vichev. She said that the auditions afford opportunity for the recognition of outstanding talent; select artists who are ready for a career, and bring them to the attention of music clubs, audiences and managers. Mrs. Robert M. Fisher, Pennsylvania State President, another speaker, urged that all State Federations offer cash awards to enable the winners to proceed to District Auditions without financial sacrifice. Mrs. Phyllis Lations Hanson, National Board Member from Massachusetts, described how the Past Presidents Assembly raises the funds for the Young Artist Awards.

Mrs. Frank H. Freeto of Pittsburg, Kansas, National Treasurer, in her Treasurer's Workshop pointed out the very small dues of the Federation, and the relative inexpensiveness of other Federation activities, and pleaded for an outgoing attitude towards all phases of the Federation program. "If we can't give of ourselves to our youth and to our contemporaries, what is our own value or the value of our organization?" she challenged. "Money is the root of all evil, if it is not used wisely. Absorb a lesson from the Bible. Take your talent and multiply it."

Miss Pauline Remick, who participated, outlined new devices for supplementing the income of the individual club and National Federation. Mrs. Frank W. Coolidge, Co-Chairman of Club Rating, injected a note of humor into the proceedings by saying that to speak at all she had to desert her dual new duties of secretary and time-keeper (the storm had kept away the people delegated to these posts). "It reminds me," she said, "of the old saw, 'What is to become of the caretaker's daughter when the caretaker's off taking care?'" Mrs. Coolidge appealed for support of all projects named on the Club Rating Sheet as a means of increasing the Federation's potentialities.

Miss Quaintance Eaton, National Chairman of the Opera Department, with Miss Gladys Mathew, founder of Community Opera—a federated group—and co-founder of Opera Arts, a professional organization for the training of opera singers, conducted a stimulating panel on the

development of opera in the United States. At the outset Miss Eaton announced that "opera is in high gear and on the up and up." As proof of her statement, she stated that there are 544 producing units in the United States, that 3,217 performances of opera were given during the past year, that colleges producing opera have increased from 111 to 167, and professional opera companies have increased from 72 to 83. The inevitable conclusion was that the United States is becoming opera-conscious.

Miss Mathew described how she had founded Community Opera in a metropolitan area in order to experiment with opera in that environment on a grass roots level; and that through this medium she had discovered that many young people who have grand opera potentialities have inadequate instruction and experience. As a result came the evolution of Opera Arts. This is at present a two-year course, which she admitted is inadequate. "We hope to make it a four-year course," she added. Miss Eaton, commenting, said that the purpose of an institution like Opera Arts, while it might not qualify everybody for the country's leading opera companies, was to "build up underneath and create steps up, so that if potential opera singers do not make the Metropolitan, it won't break their hearts."

Mrs. Warren Knox, National Chairman of Extension, stressed the privilege it is to add clubs and members to an organization already as strong and potentially as powerful as the Federation. She announced various special Extension awards for the Biennium, to be presented at the convention in Columbus, Ohio, in the spring of 1957. Oscars will be given, she said, to the state showing the highest net gains in clubs, with honor scrolls for the President, State Extension Chairman and Treasurer in 20 states. Honor scrolls will be given to similar officers in the 10 states showing the smallest losses in membership —irrespective of gains. Oscars will be given to the five states affiliating the most groups. Special awards of $25.00 each will be given to the States affiliating the largest number of clubs and choirs (the Natalie Farnum Award); to the State federating the largest number of Student clubs and choirs (the Marie Morrisey Keith Award); and to the State federating the largest number of Junior clubs and choirs (the Lena Milam Award).

Miss Anne Hull, Chairman of Publications, also introduced a humorous note when she described an experience of some years ago when she and a group of motorists were stranded on a mountain in Colorado. "We had with us," she said, "a book showing exactly how to put an automobile together, and following the dicta in the book, we eventually got our car underway." "That," she remarked cryptically, "shows you the value of publications. They are tools of your trade." Miss Hull also participated in a panel dealing with the *Music Clubs Magazine* conducted by Mrs. A. Stuart Carpenter, National Magazine Chairman. She stressed particularly the high grade of the general content, and also the variety of international articles which had appeared, which demonstrated the wide scope of the publication and its appeal to a varied readership. Mrs. Carpenter emphasized the fact that the magazine should be an indispensable tool for every loyal member of the Federation and that its subscription list should be much larger than at present.

A lively panel on the work of the Student Division was conducted by Miss Gertrude Caulfield, State President of Rhode Island. Miss Caulfield strongly advocated the formation of Student Federations in the various states, with their own elected officers guiding them. She pointed out the various opportunities open to Student Members, such as the Student Auditions, the annual Student Composition Contests, Opera Workshops, etc. She presented as speakers Professor Arlen Cooledge of Brown University and Dr. Robert Choate, president of the Music Educators National Conference. Prof. Cooledge challenged the Student Division to place added emphasis on chamber music and the organ, saying there is a rich repertoire for both. However, he pointed out that if modern composers wanted young people to play their music, they must turn out something that has brevity and rhythmic "go." Dr. Choate indicated the various fields of musical opportunity open to the student, saying that there is a limited potential for the artist to make a decent living, but that church music, music therapy, various other occupations, offer widespread opportunity.

Because of the storm, the Education panel, which was to have been conducted by Mrs. Fredrik Marin, dwindled to a single speaker, Mrs. Harry A. Combs, State President of Ohio. Mrs. Combs stressed especially the increased educational opportunities that are offered through the expanding number of broadcasts on educational television.

Dr. A. Flagler Fultz, who participated in a panel on Music Therapy, warned that "You can't just spray music on patients." "One needs," he said, "perception, communication, group dynamics, to succeed in the field."

Mr. Harry D. Purcell of the Veterans Administration Hospital in Brockton paid tribute to the work in music therapy that has been done by the Federation, stressing particularly its value to neuro-psychatric patients. He outlined the various phases of work in such hospitals, from the organization of simple rhythm bands to orchestras, chamber music groups and choruses. "We regard the music director as the most valuable person in the hospital personnel," he said.

As the lone speaker on a panel dedicated to International Music Relations, whose personnel was cut down by the storm, Baron Frary von Blomberg asserted that to his mind the time is ripe for the formation of an International Federation. The current

tension in the Middle East is indication that politics and diplomacy have failed. "As a substitute, let us try music," he said.

Mrs. Phyllis Lations Hanson was prominent in the Junior panel, where in opening she emphasized the great growth of Junior interest in opera, stressed the Stillman Kelley Scholarship and the value of the Oklahoma Junior Artist series, which offers paid engagements to winners in Junior Festivals, and also gave high praise to the calibre of compositions in Junior Composition Contests. Mrs. Edward J. Colgan, National Junior Choral Chairman, urged the importance of forming more Junior choruses. "Also don't ignore the accompanist. He or she is almost equally important," she pointed out. Mrs. Ruth Burgess, National Chairman of Junior Festivals, said that how to conduct successful Junior Festivals was the $64,000 question. The important things, she said, were first, to be sure that able advisers selected a fine repertoire; and second, to make sure that the standards of judging were adequate.

Dr. Merle Montgomery, National Chairman of Summer Scholarships, reported great progress in her field. She said that the sum available for this purpose had zoomed from $400 to $3,000 and she anticipated that it would greatly increase this year. Of the amount indicated, $1,200 had been definitely allocated to summer music camps.

Mrs. Harry A. Combs, local chairman for the Biennial Convention to be held April 25 to May 3, 1957, in Columbus, Ohio, announced phases of the program which have already been decided. Among these will be a concert by the Columbus Symphony Orchestra under the baton of Claude Monteux, when a Federation-commissioned composition will be performed; the appearance of several Young Artist winners, among them Claudette Sorel, Jean Geis and Richard Brannan Cass, pianists, and Naomi Farr, lyric soprano. Other winners will presumably be added.

At the Easter luncheon at the White Breakfast the succeeding day, there were reports from State and District Presidents, showing the Federation throughout the Northeastern Region to be alert and forceful and to have accomplished many fine things. Since this material has been covered in large measure in the Salute to the Northeastern Region in *Music Clubs Magazine*, and some of the highlights in subsequent issues, it will not be repeated here.

The luncheon, the breakfast, the banquet and the concluding tea were the major social events in connection with the conference. Dr. Mabel Parkes Friswell presided at the Easter luncheon. Mrs. Ada Holding Miller, Past National President, was to have presided at the banquet, but was kept away by the storm. Mrs. Anne Mason Francis, president of the New England District, was the presiding officer at the White Breakfast, where the Hymn of the Month for March, *Jesus, Lover of My Soul*, was featured.

At the close of the conference, high praise was heaped on those primarily responsible for its success: chief among them, Mrs. S. Merritt Farnum, Northeastern Regional Vice President, who had suggested the Conference and been in large measure responsible for the outstanding features of the program; Dr. Mabel Parkes Friswell, General Chairman for the event, and Mrs. Phyllis Lations Hanson and Miss Louise Haskell, the local chairmen. The last-named, who fulfilled many functions, was especially commended for the beauty and variety of the decorations for the various events, of which she had charge.

During the Conference, Mrs. Walter S. Fenton of Rutland, Vermont, was elected to the presidency of the Vermont Federation, which has been inactive for some time. A leader in musical circles in the Granite State, she is expected to give the organization much new impetus.

Ohio won first prize of $25.00 and Rhode Island second prize of $15.00 for Federation displays.

OPERA ARTS

(*Continued from page 38*)

coaches in this country was far from adequate to the growing needs and opportunities.

Investigation indicated that most conservatories specialize in other fields than opera. Few colleges train for all phases. Workshops offering short courses give superficial training. It is assumed that the trainee must go to Europe to study languages. The formation of Opera Arts as a part of the course of the Master Institute resulted. The two-year course includes pantomime, gesture, character delineation, roles, vocal instruction, history of opera, languages, English diction, make-up, musicianship and related subjects.

The classes are planned for experienced singers approaching maturity. The professional staff is of the best. Armando Agnini directed at the Metropolitan and in San Francisco. Burton Leslie appeared at the Opera Comique in Paris and the Chicago Opera. Paul Meyer is a well known conductor and coach. Gunda Mordan was trained by Max Reinhardt and Enrica Clay Dillon. Mrs. Nettie Horch, director of the Master Institute, has long been interested in opera. Write her at the Institute, Riverside Drive at 103rd Street, New York regarding the new season, beginning October 1.

ORCHIDS TO THE WESTERN REGIONAL VICE PRESIDENT

Orchids to Helen Crowe Snelling, our Western Regional Vice President, for the organization of a new and vital Federation in Nevada, with Mrs. Leslie Gray as president. For a fine story about this new organization see the September issue. It was crowded out of this one for lack of space.

SYMPATHY TO MRS. BOLEK

The Federation extends deepest sympathy to Mrs. George A. Bolek, former Maryland State President, now National Board Member, in the passing of her husband, long a teacher at Peabody Conservatory of Music.

A Federation Week-End at the Peninsula Festival

The Peninsula Music Festival organization anticipates with great delight the opportunity of being host to the National Federation of Music Clubs at its first Summer Week-End, Friday, August 17 to Sunday, August 19. It will at that time honor Wisconsin's "gracious lady," Mrs. Ronald Arthur Dougan, president of the National Federation.

The Festival enters its fourth season on August 11, 1956, under the direction of its founder-conductor, Dr. Thor Johnson. Dr. Johnson, permanent conductor of the Cincinnati Symphony Orchestra, is the Federation's Chairman of Symphonies.

This beautiful Festival sprang into being in rather a fairy-tale setting and fashion. It is housed in the quaint village of Fish Creek in Northern Wisconsin's "island-thumb," Door County, Green Bay.

The residents of this remarkable county have tenaciously held to the individualism and character which they inherited from the Norwegian settlers who came there over a hundred years ago. Miles of orchards on the rocky slopes, and numerous docks jetting into the long coastline bear witness to the main industries, which are cherry raising, ship-building and fishing. The physical characteristics of Door County have attracted artists in all fields. An active colony of painters, musicians, writers and handicraft workers integrates much of its creative output through the Peninsula Arts Association.

Four years ago the Peninsula Arts Association began the most ambitious of its projects when, under its sponsorship, Dr. Thor Johnson assembled his 40-member chamber symphony orchestra and inaugurated the Peninsula Music Festival. The young men and women who play in this talented aggregation are to be found during the season in major symphony orchestras of the U. S. and Canada.

Each concert employs the orchestra and features a rising young artist as soloist. This season Dr. Johnson is bringing, among others, Lois Marshall, soprano, of Toronto, and Donald Gramm, bass-baritone, of New York and Milwaukee. Both will appear during the Federation Week-End.

The programming testifies to the talents of the conductor. He combines the fine standard orchestral literature with a number of exciting premieres of American compositions and first American readings of foreign works. The significance of the concerts is evidenced by the fact that portions of the Peninsula Music Festival have been selected for presentation on "World Music Festivals," on CBS Radio for two consecutive years.

Prompt reservations are suggested. Address inquiries for general information as well as for the Week End to Mrs. Carl T. Wilson, Festival Chairman, 4206 North Maryland Avenue, Milwaukee 11, Wis.

TREASURER'S CHART

For period December 1, 1955 through March 31, 1956

	Senior Organizations in good standing	New or Reinstated	Student Organizations in good standing	New or Reinstated	Junior Organizations in good standing	New or Reinstated	GRAND TOTAL	FPA Members in good standing	New or Reinstated	Individual Members in good standing	New or Reinstated	Life Members	New	Subscribers	Donors	Contributors	New
Class I—States Reporting 100 or More Clubs																	
Texas	207	8	36	2	260	17	503	747	95	28	1	65	0	0	0	1	0
North Carolina	78	5	7	1	195	30	280	179	25	122	20	11	0	0	0	0	0
Oklahoma	90	15	11	1	155	21	256	189	20	36	2	12	0	0	0	0	0
Florida	82	7	5	1	165	24	252	128	16	9	1	17	0	1	0	0	0
Virginia	77	1	22	0	147	12	246	143	2	33	3	11	0	0	0	0	0
Ohio	119	4	22	0	90	7	231	459	19	95	6	108	2	4	2	1	0
Michigan	104	5	6	0	98	5	208	343	4	113	13	28	1	0	0	8	7
Georgia	100	1	10	1	84	10	194	144	16	13	1	7	0	0	0	1	0
Oregon	23	2	3	1	160	21	186	22	1	69	1	14	1	0	0	0	0
South Carolina	61	2	11	1	113	9	185	185	13	67	4	2	0	0	0	2	0
Missouri	44	2	5	1	129	21	178	229	2	50	5	13	0	0	0	0	0
Iowa	57	5	4	0	117	12	178	169	8	21	3	2	0	0	0	0	0
Illinois	48	5	12	5	108	16	168	77	2	104	1	23	0	2	0	0	0
Wisconsin	79	5	10	1	72	2	161	192	16	59	9	10	0	0	0	0	0
Pennsylvania	77	3	12	1	71	7	160	236	22	187	32	71	2	1	0	0	0
Indiana	64	3	20	1	76	13	160	266	28	83	7	39	3	0	1 patr	3	2
Tennessee	56	1	1	0	93	7	150	98	0	12	0	7	0	0	0	0	0
Louisiana	35	0	15	2	93	15	143	87	0	29	5	4	0	0	0	1	1
New Jersey	47	3	10	0	75	4	132	92	8	95	5	20	1	0	0	0	0
Mississippi	45	2	0	0	81	10	126	170	19	11	1	2	0	0	0	0	0
Arkansas	46	1	5	2	73	9	124	229	16	13	0	7	0	1	0	0	0
Dist. of Columbia	16	1	20	0	82	6	118	8	0	17	1	3	0	0	0	0	0
Alabama	55	2	2	0	57	6	114	223	11	35	5	31	1	0	0	1	0
Maryland	28	0	5	1	67	6	100	37	0	13	0	6	0	0	0	0	0
North Dakota	21	4	13	2	66	10	100	59	5	29	5	4	0	0	0	2	0
Class II—States Reporting 50 to 99 Clubs																	
Kansas	51	0	4	0	44	2	99	316	45	78	19	10	0	0	0	1	1
California	55	6	9	1	30	6	94	146	11	329	55	16	0	1	0	0	0
Arizona	28	3	9	0	49	4	86	63	3	11	4	13	0	0	0	2	1
Washington	41	2	1	0	40	7	82	115	17	31	10	2	0	0	0	0	0
New York	18	1	0	0	62	13	80	40	0	93	14	12	0	0	0	0	0
Maine	29	1	3	0	29	0	61	40	0	8	0	5	0	0	0	0	0
Utah	23	1	9	1	21	3	53	88	0	36	0	10	0	0	0	0	0
Class III—States Reporting 20 to 49 Clubs																	
Kentucky	17	1	0	0	32	0	49	88	0	36	0	3	0	0	0	0	0
Minnesota	26	1	1	0	19	1	46	37	0	26	0	6	0	0	0	0	0
Nebraska	6	1	0	0	39	3	45	12	0	4	0	1	0	0	0	0	0
New Mexico	9	1	3	1	29	6	41	26	1	7	3	3	1	0	0	0	0
Rhode Island	21	1	3	0	16	1	40	103	2	18	2	9	0	0	1 patr	0	0
Connecticut	18	0	0	0	19	0	37	12	2	7	0	1	0	0	0	0	0
Massachusetts	7	1	2	2	28	2	37	0	0	56	3	10	0	0	0	0	0
Delaware	13	0	3	0	20	0	36	2	0	6	0	0	0	0	0	0	0
Colorado	14	1	4	0	18	3	36	41	8	14	4	1	0	0	0	0	0
Idaho	16	0	2	2	16	4	34	67	7	9	0	8	0	0	0	0	0
Montana	12	2	0	0	17	5	29	29	1	0	0	0	0	0	0	0	0
West Virginia	14	1	2	0	13	1	29	0	0	17	1	2	0	0	0	0	0
South Dakota	9	0	2	0	16	5	27	69	6	0	0	0	0	0	0	0	0
Wyoming	7	0	0	0	18	0	25	46	0	2	0	1	0	0	0	0	0
Class IV—States Reporting Less Than 20 Clubs																	
New Hampshire	1	0	0	0	0	0	1	0	0	0	0	4	0	0	0	0	0

Canada—1 Life Member

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Engraving 10c per letter.

Silver Plated Trophy Cup
10½"—$14.50 Incl. Tax
13"—$19.75 Incl. Tax
16"—$25.75 Incl. Tax
19"—$33.00 Incl. Tax
Engraving 10c per letter.

The awarding of trophy cups is a great stimulus to earnest work in music and the advancement of the purposes of the various Clubs. They may be cherished for a lifetime by the winner and each time they are displayed serve to show the high esteem in which the Federation and its purposes are held by its members.

OTHER DESIRABLE PURCHASES

RECENT REVISED PRICE LIST
(Including Federal Tax)

Junior Pin	$ 1.50
Senior Pin	1.50
Junior President	2.75
Junior Award	1.65
Junior Counselor	2.75
Student Musician	1.65
Junior Club	2.20
Senior Club	2.20
Gold Member's Emblem	8.75
Gold Gavel Emblem	11.50
Gold Gavel—(Pearl setting)	13.75
Gold Gavel—(Sapphire setting)	13.75
Diamond Gavel	27.50
Gold Filled P. P. A. Emblem	3.30
10k. P. P. A. Emblem	6.60
Junior and Senior Identification Bracelets	8.80
Friendship Emblem	4.40
Plated Safety Guard	1.65
10k. Safety Guard	3.30
Plated Numeral Guard	1.65
10k. Numeral Guard	3.30
Gold Filled Life Member Guard	2.75
10k. Gold Member (Diamond set)	24.75
Emblem Interpretation Paper Weights Price, postpaid	1.50
Junior Award Emblems	1.65
Plated Numeral Guard Chains	1.65
Guard Chains also in gold	3.30
Friendship Emblem (clasped hands)	4.40

Note:—Following tax to be added to above:

Pennsylvania State tax	1%
Missouri State tax	2%

REVISED LIST—PERSONAL & CLUB SUPPLIES

Double sheet large—(blue-gold)		2.00
Single sheet P.P.A.—(blue emblem)		1.65
Single sheet—(blue emblem)		1.65
Senior semi-note—(blue emblem)		1.65
Junior semi-note—(blue emblem)		1.65
Seals—(large or petit)	50 for	1.00
Seals—(Junior)	50 for	1.00
Place cards—(blue emblem)	(25)	1.00
Place cards—(P.P.A. emblem)	(25)	1.00
Place cards—(silver with blue	(25)	1.00
Introduction cards	(package 25)	.75
Electric emblem cuts—(large)		1.00
Electric emblem cuts—(PPA & small)		1.00
Scrap Book refills—(10 pages)		.50
Federation Scrapbooks bearing Emblem for Junior or Senior Clubs		2.00

Note:—Following tax to be added to above:

Missouri State tax	2%

NATIONAL FEDERATION OF MUSIC CLUBS